

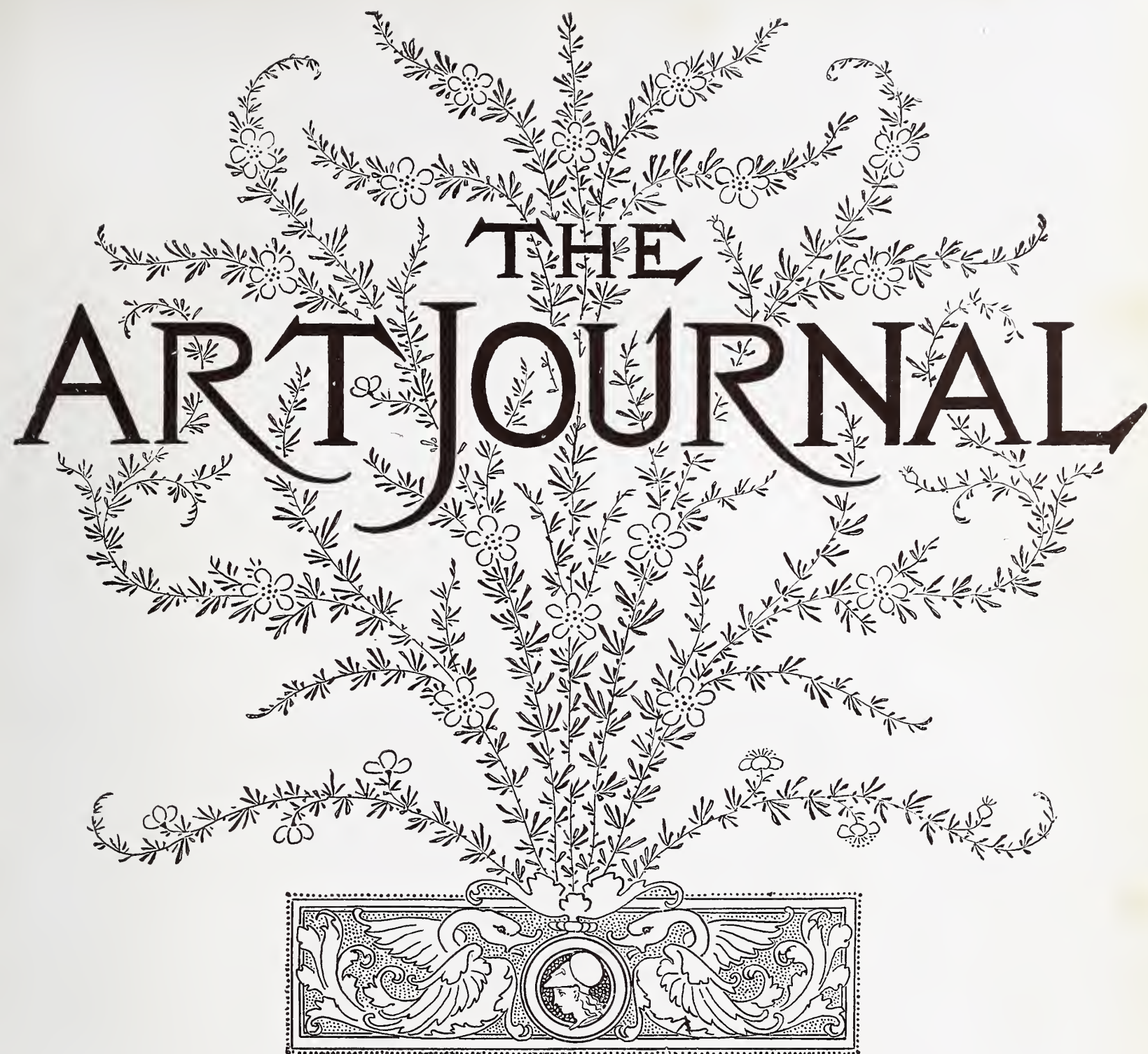
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The Art Journal

1905.

The 'Ariosto' of Titian.

By Claude Phillips,

Keeper of the Wallace Collection.

THE National Gallery, the public, the nation are the richer in that they possess the famous 'Ariosto' of Titian, which until recently was the chief ornament of the Earl of Darnley's collection at Cobham Hall (p. 3). One of the finest and best preserved works of Titian's late time, the sumptuous 'Rape of Europa,' was some years ago detached from the same collection and acquired for the private museum at Boston, U.S.A., of Mrs. John Gardner. The 'Ariosto' would very probably have been drawn across the Atlantic by the golden magnet of some American millionaire, but for the public spirit shown by the Director and Trustees of the National Gallery and the group of wealthy and generous amateurs by whom they were on this occasion most materially assisted. Another important Titian, 'The Man with the Falcon,' once at Castle Howard, in the collection of the Earl of Carlisle, has found its way into that of Mr. E. F. Milliken, of New York. Though the loss is to be deplored of this work of the later middle time, lament without measure may not be raised for it, as for the 'Rape of Europa,' seeing that it is not throughout of the finest quality, or, indeed, of the most unimpeachable authenticity.

With the question of the price of the 'Ariosto' I am not here concerned. It may have been—indeed, it was—excessive: but we have the picture, and to-morrow the price will be forgotten.

It is probably Titian's first detached portrait of importance; it is, in a sense, a landmark in early Venetian art, and it should in the National Gallery receive a doubly enthusiastic welcome, seeing that, while the central collection of the United Kingdom contains Titians of unsurpassed splendour and beauty, it has hitherto been unable to show a portrait from his brush. On the other hand, I do not wish to convey the impression that we have here one of the greatest among Titian's portraits of men. That a picture painted by the still youthful master in the first decade of the sixteenth century could deserve so commanding a position among his works is *prima facie* impossible; and, as a fact, even its freshness, its richness, its sober splendour, do not entitle it to be so described. Nevertheless it is in one way practically unique. When Titian, steeped in the magic of Giorgione's art, bathed in its rays until he was for the time penetrated and etherealised by them, painted this picture, nothing as sumptuous in portraiture, no such accomplished

and magnificent achievement of the brush, had been put forth in Italian art. Portraits of an infinitely higher significance, of an individuality more intense, of a charm more haunting, already existed. I need only point to the so-called 'Belle Ferronnière' ('Lucrezia Crivelli'?) and 'Monna Lisa,' of Leonardo da Vinci, in the Louvre: to the 'Portrait of an Elderly Man,' by Luca Signorelli, in the Berlin Gallery. In Venice, Giovanni Bellini had painted the wonderful 'Leonardo Loredano,' of the National Gallery; Giorgione had not long completed the naïve and pathetic 'Portrait of a Young Man' of the Berlin Gallery, and was probably painting, much about the same time, the 'Knight of Malta' of the Uffizi, and the 'Antonio Broccardo,' of Buda-Pest. Most of these works have certain great qualities which even the most fervent admirer of the 'Ariosto' will hardly claim for it; since this is a singularly attractive, a beautiful, but assuredly not a great portrait. Still, when it first appeared it must have been, as I have said, the finest, the most advanced piece of brush-work, the most wonderful example of technical mastery, that even Venetian art had up to that point achieved; in this respect going far beyond anything that Giorgione himself has left behind, and, therefore, far, indeed, beyond anything accomplished by his contemporaries or predecessors.

The 'Ariosto' is not only a stately and beautiful portrait, it is, above all, a bravura piece, in which the young painter—already a master—showed all that he knew. And it is in this, above all, that he differed from his exemplar, Giorgione, the most fascinating characteristic of whose art is its exquisite naïveté and entire absence of self-consciousness—qualities which would have prevented him from making so deliberate a display of mastery and accomplishment as is here to be recognised, even if his art had reached this point of technical achievement—which it never did.

That the 'Ariosto' is intensely 'Giorgionesque' is so true, so obvious, as almost to amount to a truism. As will be shortly seen, one well-known critic has, in a closely-reasoned and eloquent piece of special pleading, claimed it for Giorgione himself; while another special student of the school inclines, following in the same direction, to give to him at least the head. It must be borne in mind, however, that Titian was no mere follower of Barbarelli, but that different thing, the nearest to him, by sympathy and attraction, of the many who were irresistibly drawn within

the circle of his all-potent influence. He was not Giorgionesque by servile imitation, by the adoption of entire designs and formulæ, as Giovanni Bellini's followers were Bellinesque, as Andrea Mantegna's followers were Mantegnesque—as, later on in the sixteenth century, Titian's own imitators were Titianesque. A great part of what we call Giorgionesque—as characteristic of the vernal bloom of Giorgione's and Titian's early time—is just as much Titian's as Giorgione's. A certain independence is his from the beginning—that is, the beginning as we know it at present: the share of Giorgione in Titian's inventions, though not his spiritual and material influence over his companion and fellow-worker, has been over-stated. The "Bishop of Paphos—'Baffo'—before St. Peter" is still much more Pellinesque than Giorgionesque; but already it shows certain elements which are to be found in neither art. The 'Zingarella' Madonna of Vienna is one of the most Giorgionesque of all Titian's works; and yet it is based on no mere formula of Giorgione's, the landscape especially being wholly Titian's own, and appreciably different from that of his fellow-painter. One of the distinctions which may, as I hold, be drawn between the two youthful leaders of the new Venetian School in these early years of the sixteenth century is, indeed, in the characterisation of landscape. Giorgione generally gives strong vertical accents by means of his tree-trunks, and inclines to the landscape *en hauteur*. Titian spaces out and moulds his earth-surface with greater breadth and simplicity, crowns his hillocks with a different and more solid form of construction, and inclines markedly to the landscape *en largeur*. It is just this peculiar character that we find in the landscape background to Giorgione's 'Venus,' in the Dresden Gallery, and we are thus enabled to accept as well-founded the tradition that Titian finished that masterpiece left incomplete by the leader and friend so prematurely snatched away.

The early 'St. Mark enthroned with Four Saints,' in the church of the Salute at Venice, is one of the pictures characterised by Vasari as so Giorgionesque that they might be mistaken for the work of that master. And yet even here the whole *ordonnance* is Titian's own, and unlike anything of Barbarelli's with which we are acquainted. The St. Mark, above all, with the face so audaciously veiled in transparent shadow, and the superb swagger of the attitude, born of the temptation to revel in power newly perfected, and now a ready weapon in the hand of him who possesses it! The 'Three Ages,' and the 'Sacred and Profane Love' ('Medea and Venus') are entirely Giorgionesque in spirit, and but for the existence of such works as the 'Landscape with the Soldier and the Gipsy' ('Adrastus and Hypsipyle'?) and the 'Concert Champêtre' of the Louvre, might never have existed. All the same, the invention, the arrangement, if not the spirit, is, in these famous pieces also, Titian's wholly. Giorgione's art never so full unsheathed its wings, never became so completely of the Cinquecento, as that of the brother-artist who was of almost exactly the same age as himself. Perhaps its most exquisite charm is in this—that while it breaks away from the Quattrocento and leads the way to the glories that Venetian art will achieve later on in the century, it never wholly shakes itself free from that which it is pushing victoriously from its path. Giorgione, while he creates the sixteenth century art, so far as Venice

is concerned, belongs still, in many ways, to the latest phase of the fifteenth. To the very end its modes of conception and expression haunt him, cling to him. And this is far less the case with Titian than with his contemporary: his Giorgionesque work—even much of that which is done in Giorgione's lifetime—is more entirely of the Cinquecento than that of the master to whom the invention of the style is due. This is eminently the case with the 'Ariosto.' It will be seen that it was in the sixteenth century deemed so Giorgionesque that it would have been accepted as the work of that master but for the signature of Titian. To me it appears, on the one hand, less individual, less deep in significance, less tremulous with suppressed emotion, less suggestive of some mystery of fate or temperament to be unravelled, than the generally accepted portraits by Giorgione. And, on the other hand, though it is still—more particularly as regards the head—entirely in the Giorgionesque mode, it stands forth more audacious, more modern, more complete in composition, and in the magnificent painting of the costume far in advance of anything that Barbarelli has left behind him.

The two pictures which come nearest to our 'Ariosto,' both in style and in time of execution, are the 'Portrait of a Young Man' (p. 5), ceded by Dr. Jean-Paul Richter to the Berlin Museum, and the so-called 'Schiavona' (p. 7), that presentment of a superb Venetian dame overflowing with vitality and the joy in life which comes of bodily perfection and balance, of which an enthusiastic Milanese collector, Signor Crespi, is the fortunate possessor. This last-named piece has, by Mr. Bernard Berenson, been judged to be the old copy of a magnificent Giorgione, but by Mr. Herbert Cook held to be a great original from the brush of the same master; while Signor Venturi most strangely sets it down to Bernardino Licinio! Other critics, and among them Dr. Gronau, the most recent biographer of Titian, adhere to the old attribution to Titian, which I myself strongly hold to be the right one; although I should be the last to deny that the question "Giorgione or Titian?" is here more difficult to decide than in any other instance. A point which, so far as I am aware, has been little emphasised up to the present time is this—that the 'Schiavona' bears a singularly close resemblance to two of Titian's earliest types of opulent Venetian beauty, the St. Catharine in the altarpiece 'The Infant Christ with St. Catharine and St. Andrew,' in the church of S. Marcuola at Venice, and the St. Bridget in the 'Madonna with St. Bridget and St. Ulphus,' of the Prado Gallery at Madrid. It might indeed be contended, without much exaggeration, that the St. Catharine in the former picture must have been inspired by the 'Schiavona' herself. Then we have the undisputed signature "T.V.," the long perpendicular folds of the massive beauty's wine-coloured robe. Very Giorgionesque, on the other hand, is the treatment of the hair, of the hand. The parapet is, of course, one of the Giorgione properties; but it must nevertheless be borne in mind that it occurs also—to say nothing of Titian, since his authorship it is that is now being defended—in Palma Vecchio and Sebastiano Luciani. Further strong evidence in favour of this authorship is afforded by the marble relief—a profile portrait of the lady herself—on the parapet. We find such reliefs, as decorative enrichments, in some of Titian's pictures—the 'Bishop of Paphos before St. Peter,' the so-called 'Sacred and Profane Love,' and that much



(Acquired for the National Gallery, London (£30,000).)

Portrait known as "Ariosto."

By Titian.



(Royal Collection, Hampton Court.)

So-called 'Alessandro de' Medici.'

By Titian.

later work, the 'Youthful Daughter of Roberto Strozzi'; but not in any work universally accepted as Giorgione's. Again, in the fresco at Padua, 'St. Anthony of Padua causing a New-born Infant to speak,' completed before 1511, the plump Venetian beauty seen in profile recalls the exuberant 'Schiavona,' and still more closely her marble profile on the parapet. Striking as the portraiture is, especially at first sight, both in this case and in that of the 'Ariosto,' I cannot but think that it lacks the spiritual profundity, the mystery half-veiled, half-revealed, that results, without conscious effort on the part of the painter, in such portraits as the 'Young Man,' of Berlin, the 'Knight of Malta,' of the Uffizi, and above all, the 'Antonio Broccardo,' of Buda-Pest. Was it the divination of genius that drew the very soul to the eyes and lips of Giorgione's sitters? Or was it the intensity of artistic and human passion, the strange intermingling of joy and foreboding in the man himself that he wrapped as a luminous veil—but yet a veil—round his human models, transfiguring them for the moment, and raising them to his own spiritual level? We cannot tell: nor indeed could he, since it is not the part of genius to unravel its own mysteries. Compare for a moment the 'Young Man' of the Berlin Gallery with our splendid 'Ariosto,' and see on the one hand a very close resemblance in type, in dress, in externals altogether; on the other, differences that go deep below the surface, and, to my thinking, establish a strong division between the two portraits.

In the 'Young Man' there is this passion and wistfulness of youth looking into the future, this hovering of the soul in the eyes and on the lips; and there is withal a design, a mode of arrangement, that still in its simplicity belongs to the Quattrocento, and suggests Giovanni Bellini and his school. In the 'Ariosto' there is the same flower of youth, a greater splendour of beauty—a show, too, of the same passion and wistfulness, but all much more on the surface. If the individuality of the man is more difficult to seize, it is that, as Titian has depicted him, there is less of defined character to grapple with and to penetrate. And then in arrangement the two portraits differ essentially. The 'Young Man' of Giorgione, like the somewhat later and far greater 'Antonio Broccardo,' poses simply, timidly, obediently—dominated by his master for the time being. The 'Ariosto' glories in his manly beauty, his high breeding, his splendid raiment. In rhythm and freedom of composition, in perfection of arrangement, it is as far in advance of the 'Young Man' of the Berlin Gallery, as in the higher qualities of interpretative portraiture it is inferior to it.

Mr. Roger E. Fry, in the interesting note on our picture which appeared in the November number of the *Burlington Magazine*, avows a certain inclination towards the belief that the head of the 'Ariosto' may have been painted by Giorgione, and that Titian may have completed the rest after his death. He

bases this tentative solution of the difficulty on the fact that the painting of the head is flatter, and the tonality hotter in this portion of the picture than in the rest; additional evidence being furnished, as he thinks, by a certain join which he detects between the head and neck. It must, however, be borne in mind that the flesh-tints and the hair have at some time in the past suffered severely from some process of drastic cleaning—to say nothing of retouches, probably rendered necessary thereby. There is some divergence, in the present state of the picture, between the two eyes, which may possibly be attributable to the same cause. Moreover, the high relief, the magnificent execution of the famous steely-grey sleeve are such as to have the effect of throwing the head back and depriving it of some of its value in the picture, notwithstanding the intensity of the concentrated illumination. And then is not the pose, the movement of the head, entirely at one with the elegant rhythm of the body in its sumptuous vesture? Is it conceivable that even a Titian, completing a work already begun, and of which the keynote had been given, could have painted in the costume with an untrammelled ease and a *maestria* so wonderful—could with such absolute freedom, daring, and success have evolved and realised a composition entirely new to Italian art? I prefer to think that this unequalled executive power of the young painter, just then bursting from the bud into the flower, acquired force from within and without as it went, and terminated triumphantly, in a fashion new to art, a task of which the most essential part had been

approached with much more hesitation.*

Much the same difficulty confronts us when we come to a kindred but somewhat later piece, the famous 'Concert' (p. 9) of the Pitti Palace, which until Giovanni Morelli arose was, by scientific and æsthetic critic alike, accepted as *the* typical Giorgione. This singularly beautiful and suggestive portrait-group the gifted Italian writer—a pioneer, be it remembered, in the field where so many have since laboured with good results—ascribed to the early time of Titian; and this ascription has very generally been accepted by the newer school of criticism, although there are still not wanting dissentients whose voice is well entitled to be heard on such a point as this. Surely this ascetic young Augustinian monk, whose whole being shines for one transient moment in his face, transfigured into a radiance too intense for joy by the music that he draws forth—this precursor of the 'Jeune Homme au Gant,' whose lyricism of temperament under a mien of composure is hardly less than that of the passion-worn enthusiast—surely this rapt performer in the 'Concert' is one of the typical creations of Titian's early time. Here he has achieved what he a little missed, what he did not perhaps earnestly seek for, in the 'Ariosto'—that is, the spiritual portraiture glowing beneath the exterior and the temperamental, and with its vital heat interpenetrating it. Not again until a very late period of his long career is reached will he present a figure as moving. About one of the two subsidiary figures in the background of the Pitti 'Concert' it is not, indeed, possible to be quite as affirmative. The handsome, smooth-faced young man in the plumed hat is, no doubt, an eminently Giorgionesque creation; and this figure, even more than that of the middle-aged monk who holds a stringed instrument, shows important differences and marked inferiority of technique as compared with the striking figure



(Berlin Gallery. Photo. Hanfstaengl.)

Portrait of a Young Man.

By Giorgione.

of the performer, so splendidly drawn, modelled, and altogether realised, in which we see Titian, suddenly complete and fully armed. The close perpendicular folds of the draperies in the white robe of the elder monk are, however, quite characteristic of the Cadorine master's first period. These differences have caused Dr. Gronau to suggest that here again we may have Titian completing a canvas left unfinished at Giorgione's death. Notwithstanding this difficulty, which it would be easy to overstate, I prefer to ascribe the whole to Titian, and deem that I see him gaining technical and spiritual mastery as he goes—triumphantly bringing to an end, perhaps with some, though not any great, intervening period of time, what he had more hesitatingly and indifferently begun. Again, is it conceivable that if he were merely working out the scheme and design of another, which would necessarily have been indicated in its main lines, Vecellio could thus, once for all, have set the stamp of his creative genius upon it? For, if not absolute unity of technique or equality of execution, we have here absolute

* I include in the list of portraits belonging to Titian's early time the beautiful little 'Head of a Youth,' in the Stædel Institut of Frankfort, which may probably be a little posterior to the 'Schlavona' and the 'Ariosto,' but cannot well be as late as 1511, seeing that the head is repeated, almost without variation, in Titian's fresco, 'St. Anthony of Padua causing a New-born Infant to speak,' which was paid for in that year.

unity of informing sentiment—the expression at once subtle and poignant of a pictorial and spiritual conception of the highest, the most consoling beauty. It is the linking together for one exquisite moment, by a bond invisible, yet all-compelling, of three souls: music, penetrating the barriers of earth, enwraps and holds them.

A success as striking, in a very different way, is achieved by the master in the misnamed 'Alessandro de' Medici,' of Hampton Court, to which magnificent work, even now, is hardly accorded its proper rank among masterpieces. This portrait, which I hold to have been painted about the same time as the 'Concert' of the Pitti, is one of the last of the quite early time, but precedes the still early 'Jeune Homme au Gant' and the 'Portrait of a Man,' in the Alte Pinakothek of Munich, by some years. If less delightful as a piece of youthful bravura, if less sumptuous in aspect, and less winning, too, as an expression of the charm of life in youth merging into manhood, the 'Alessandro de' Medici'—since so, for convenience, we must still continue to call it—is an immeasurably greater portrait than the 'Ariosto,' and in essentials a greater picture too. It shows an important technical advance even upon the 'Antonio Broccardo' of Giorgione—a higher power of summing up and completely concentrating the main outward characteristics of a portrait, a greater felicity in pictorial arrangement. The impression conveyed is one of mingled attraction and repulsion; of a being sinister and disquieting, who nevertheless irresistibly fascinates the beholder. The 'Antonio Broccardo,' on the other hand, makes the most potent appeal to the sympathy of his fellow-man, half-unveiling to his loving gaze depths of the human individuality into which Titian did not penetrate until that marvellous time of still passionate and vibrating old age came which ended and crowned a great life.

And now to say a few words as to the personage represented. Mr. Herbert Cook identifies our 'Ariosto' with the 'Portrait of a Gentleman of the House of Barbarigo,' described and praised by Vasari in his Memoir of Titian ("Le Vite") repudiating nevertheless the Aretine biographer's ascription of the work to that master, and claiming it, as has already been hinted, for his hero Giorgione. Mr. Roger Fry, in the article already referred to, so conclusively demonstrates that the splendid young patrician of the portrait cannot possibly represent Ariosto at any stage of his life, that it appears superfluous to discuss this point any further. I cannot do better than refer the reader to the article itself. He negatives Mr. Cook's identification of the Cobham portrait with Vasari's 'Barbarigo,' quoting my monograph, "The Earlier Work of Titian" on the point at issue, and expressing the opinion that one of my objections to this identification is final and conclusive. It may be well, before giving my present view of the question, to quote the well-known passage in which Vasari says that Titian, when he began, at the age of eighteen, to follow Giorgione's manner, "made a portrait of a gentleman of the Barbarigo family who was his friend; and this was considered very beautiful, the rendering of the flesh being exact and natural, and the hairs so clearly distinguished that one might count them, as one might also count the stitches in the doublet of silvery (or silvered) satin which he painted in that work (*i punti d' un giubbone di raso inargentato*). In fine, it was considered so well done, and with such diligence, that, if Titian had not signed his name in the shadow, it would

have been taken for the work of Giorgione." I must frankly own, arguing this time against myself—that is, the self of the "Earlier Work of Titian"—that I can no longer be as positive as I was when I wrote against this identification of the Cobham picture with the Barbarigo portrait of Vasari. I am no longer sure that the "*raso inargentato*" means satin embroidered with silver, but on the contrary believe that it may be intended to convey the impression of a gleaming surface of satin, silvery, or silvered by the light which falls upon and is reflected from it. Would not the truer expression, to-day at any rate, for silver-embroidered satin be *raso ricamato d' argento*? Though the evidence is on no one point conclusive in favour of the Barbarigo hypothesis, it is cumulative: there are so many points in favour of the identification that I now strongly incline to accept it, while stoutly maintaining as well-founded Vasari's ascription of the picture to Titian. First we have the luminous quality of the flesh-painting; then the strong *primâ facie* probability, founded upon dress and bearing, that it is a young Venetian patrician who is here represented; next, the reference to the glancing doublet as a strong point in the picture; finally, the fact that Titian signed the portrait—perhaps twice—on the parapet upon which his sitter leans.

Thus I now hold the picture to be Titian's 'Portrait of a Gentleman of the Barbarigo Family' described by Vasari. With regard to the biographer's statement that he painted it at the age of eighteen, I still decline to believe it possible that even a Titian could have not only produced but, as regards design, *invented* such a work in years which are not yet those of early manhood. True, a lesser genius, Van Dyck, painted a wonderful series of portraits, including the celebrated 'Van der Gheest' of the National Gallery, before he had completed his twenty-second year. But then he was treading securely on the ground beaten firm for him by Rubens. I have shown that the 'Ariosto' or 'Barbarigo' was, in conception as in execution, new to Venetian and, indeed, to Italian art.

Had this picture been produced in 1495, which would be the right date, according to Vasari—counting from the usually accepted date, 1477, for Titian's birth—had it even been painted in 1500—the course of the fast-developing Venetian art must surely have been different, its advance must surely have been made by still longer leaps and bounds than actually did mark its onward path. If a youth of eighteen—whether Giorgione or Titian—had been painting in or near 1495 in this magnificently free Cinquecento fashion, how could the Basaitis, Catenas, *e tutti quanti* have gone on as long as they did, only partially transformed by the new art, and never so profoundly penetrated as to make their adoption of its outer aspects—to say nothing of its inner—more than a superficial one? Vasari's statement on this point need not, I think, be taken as strictly and severely exact. He was here holding forth for admiration a wonder of art, and he wished, no doubt, to make it appear more wonderful still, as having been executed by a prodigy of youthful maturity and accomplishment. The wonder pianist of fourteen is always, to those who introduce and those who praise, aged eleven; the prima donna of three-and-twenty is always eighteen. I myself hold—judging from internal evidence, and the state of Venetian art generally between 1495 and 1510—that the 'Ariosto' was painted somewhere between 1505 and 1508. At the former



(Collection of Signor Crespi, Milan.)

La Schiavona.

By Titian.



(By permission of His Grace the Duke of Westminster.)

(From the Print by the Berlin Photographic Co.)

The Falconer.

By Rembrandt.

date Titian would have been about twenty-eight; at the latter about thirty-three—that is, if we still accept, as I do, the year 1477 as being approximately the date of his birth.

The most difficult question of all is that of the signature on the parapet: "TITIANUS TV.—V." The first undisputed form of signature employed by Titian is the "Ticianus," which is found on the 'Cristo della Moneta' of Dresden (1514), and the 'Assunta' (1518). The first time the 'Titianus' appears is in 1520, on the altarpiece 'The Madonna with St. Francis and St. Blasius' in the church of S. Domenico at Ancona; the full signature in this instance being 'Titianus Cadorinus pinsit.' But it should be remembered that the form 'Ticianus' recurs in several works bearing a considerably later date than this last-mentioned painting. Now it has been shown that the 'Ariosto' or 'Barbarigo' cannot well have been painted later than 1508, that is, at a date at least twelve years earlier than that at which the Cadorine first signed "Titianus." On the other hand, the signature must have been on the Cobham portrait before 1550, when Vasari published the first edition of his "Lives," and its authenticity is not, indeed, in dispute.

My view is that the portrait bore at first on the parapet only the two V's—"V—V"—and that the "Titianus" was added by Titian himself at a later date, together with the "T" which now adheres to and makes one with the first "V," the latter letter being partly re-modelled for the occasion. It may well be that, in annoyance that the portrait should be ascribed to Giorgione—as Vasari, voicing, perhaps, the verdict of the many, said that it might well have been ascribed—Vecellio stamped it, with the "Titianus TV.," once and for all time his own, adding to the *griffe du lion*, in this case not sufficiently discernible, the name of the royal beast.

This hypothesis, or rather, romance founded on fact, goes well enough with the duly authenticated story which shows the master, many years later, wrathfully affixing to the 'Annunciation' of S. Salvatore in Venice the second "FECIT" which gives the emphatic signature still to be read on the canvas, "TITIANUS FECIT FECIT." Mr. Roger Fry declares the TV. to have been added at the same time as the "Titianus," so that, according to him, the signature

would be equivalent to "Titianus—Titianus Vecellius"—a form more emphatic still than that on the 'Annunciation.' As I have already said, the probabilities appear to me to be in favour of the T having been added to the V at the time when the "TITIANUS" was painted in half-shadow in the left corner of the parapet. That the left V is smaller than the right one is nothing; this is the case, though not to the same extent, with the similar lettering on Giorgione's 'Young Man' at Berlin. This mysterious "V—V," as regards which so many suggestions have been made, is evidently connected with Giorgione and his group: but more than this it is impossible at present to affirm with any degree of certainty. That it can be construed to mean "Zorzone" (Giorgione: the V's being twisted for the purpose into two Z's), or "Vecellius Venetus," as another student of Venetian art has suggested, it is not possible to concede. True, the mysterious letters occur on the 'Young Man' of Giorgione at Berlin, and, in part effaced, on the 'Antonio Broccardo' of Buda-Pest. But we have them, too, on the 'Ariosto,' with the later addition which emphatically proclaims the work Titian's; and we have the "T V"



(Pitti Palace, Florence. Photo. Anderson.)

Portrait Group known as 'The Concert.'

By Titian.

(Titianus Vecellius?) on the 'Schiavona' of Signor Crespi's collection at Milan. Moreover, one "V" occurs very prominently on a picture of this time and period, which has not hitherto been mentioned in the controversy. I refer to the 'Portrait of an Unknown Lady' in the Gallery of Modena (No. 10,188 in Anderson's Catalogue of photographs), which is there ascribed to Palma Vecchio, and is generally accepted as the copy of a painting by that master, there being a similar copy, unless my memory betrays me, in the gallery of Buda-Pest. The general arrangement and characterisation of this portrait are, however, far more Giorgionesque than anything by Palma that has come down to us. With some confidence I ascribe the original to Sebastiano Luciani (afterwards Sebastiano del Piombo) in his Giorgionesque phase, as it is exemplified by the 'S. Giovanni Crisostomo with St. John the Baptist, the Magdalen, and other Saints' in the church of that name at Venice, the 'Portrait of a Lady' in Sir Frederick Cook's collection at Richmond, and the 'Judith' lent by Mr. Salting to the National Gallery.

The resemblance of the Modena 'Unknown Lady' to the group of female saints in the S. Giovanni Crisostomo picture is indeed a surprisingly close one.* Now, on this

* The general design of this portrait is very similar to that of the so-called 'Fornarina,' of the Uffizi, now universally recognised as a work from the brush of Sebastiano del Piombo; the type and movement of the arm and hand being the same in both pictures. The Uffizi portrait is, however, some two or three years later than the original of the Modena picture, and it shows a further development of Sebastiano's style.

portrait, in the centre of an indented parapet of the most approved type, the mysterious "V" stands out prominently: and surely none will be found to contend that either Giorgione or Titian is responsible for the painting that bears it. The parapet peculiar to Giorgione and his school appears indented in the 'Young Man' of Berlin; level in the 'Antonio Broccardo' of Buda-Pest; level in our 'Ariosto'; with an extravagant indentation in the 'Schiavona' of Milan; level in the 'Portrait of a Man,' by Titian or Giorgione, in the collection of Mrs. Meynell-Ingram at Temple Newsam; and level, too, in the 'Portrait of a Lady' in the Borghese Gallery, which Morelli ascribed to Giorgione. It is found in the indented form again in the unfinished 'Portrait of a Man,' by Palma Vecchio in the Querini-Stampalia collection at Venice; in this same form in the magnificent 'Portrait of a Venetian Lady,' by Palma Vecchio, in the collection of Baron Alphonse Rothschild at Paris; in the like form, too, in that famous 'Violin Player,' bearing the doubtful date MDXVIII., which shows Sebastiano Luciani in his earlier Roman period—a Giorgionesque half transformed by Raphael. The level parapet it is that we find in Cariani's 'Portrait of a Man of Letters' in the Lochis section of the Bergamo Gallery. It occurs as late as 1523 on the 'Portrait of a Man,' No. 1120 in the Alte Pinakothek of Munich, there—as I hold, erroneously—ascribed to Paris Bordone. Thus it is evident that we may not use either

the as yet unexplained "V—V" or the parapet, whether plain or indented, as evidence that a portrait is an original by Giorgione or a copy after him. All that can at present be taken as proved is that both the one and the other are important elements of his own formula in portraiture, as well as of that of certain friends, pupils and imitators.

Let not all this argument—dry and tedious it may be, yet all the same necessary as a contribution towards the clearing-up of the questions which cluster round the beginnings of the great sixteenth-century art of Venice—let not all this matter-of-fact statement and counter-statement impair the pure æsthetic content which those may derive from this unique group of works who meet them in their own spirit, and see in them not only the fairest, freshest blossoms of Venetian art in its youthful prime, but the most delicately sensitive, the most lovingly human presentments of beings, fair without and within, and joying in their fairness, yet looking in awe and misgiving as well as in sensuous delight upon the mysterious world that faces them and the yet more mysterious world that is in themselves. There is nothing that quite matches these twenty golden, rainbow-hued years from 1500 to 1520, to which belong the rarest flowers of Venetian painting, and the most moving in their loveliness, if not the most splendid or the most perfect. Later on in the century there will be found, here and there, amid the calmer and more objective representations of humanity, some exceptional interpretations of character and temperament, making an appeal yet more obvious, direct, and passionate than is to be read in these of the earlier time. Take, for instance, the 'Portrait of a Gentleman,' by Lorenzo Lotto, in the Borghese Gallery, which, as it were, implores the spectator to mark and to pity the mortal agony, spiritual or physical, that withers the roses of life in its prime, and can lead along the painful path but to the one end—death, typified by the little skull peeping forth so insidiously beneath the luxuriance of the flowers, and chilling with its icy contact all their warmth and beauty. Much later in the century comes one of the most moving of all Titian's representations of men, the so-called 'Portrait of a Painter' (1561) of the Dresden Gallery. This stands alone in art as

a realisation of the bitter disenchantment that no longer sees in mundane achievement aught but dust and ashes, and yet, detached from the joys of earth, cannot cling, with true fervour of faith, to the spiritual consolation that may take their place.

In these early portraits which have but now passed before us the drama of the soul is less obvious, more mysterious both to the portrayer and the portrayed. It is the drama, the mystery of all life: of the most splendid in love crowned and aspiration grown to reality, as of the most tragic in the outward misfortune that the world can grasp and pity. These beautiful human creatures stand on the threshold of a new life and a new world, all the flood-gates of self thrown wide up, and the conflicting currents of passion rushing forth uncontrolled, causing them to sway and yearn deliciously, and withal to tremble, as they wonder whither, to what goal unknown, they are being borne.

What mainly fascinates and holds the onlooker in these rare and exquisite works is, with and beyond their material fascination, the psychical riddle half-divined by the creative artist, half-unfolded, half-withheld, but in either case in all unconsciousness, by the person portrayed. The labour of love is approached and accomplished with the passionate sympathy that makes an unseen bond between the painter and the fair beings whom he seeks in body and soul to evoke, yet not to strip bare of the charm of mystery that belongs to them as children of earth, whose path is all before them, and yet, beyond its nearest windings, unseen, undivined, save of Destiny alone.†

† It is interesting to note that Rembrandt, who borrowed royally when he did borrow, like Raphael and Michelangelo, was haunted by the 'Ariosto,' and allowed his admiration to take concrete form in more than one work. Titian's 'Ariosto' belonged, in Charles I.'s time, to Don Alfonso Lopez, Spanish Ambassador to the Netherlands at Amsterdam, and in his collection Rembrandt must have seen and studied it. The 'Rembrandt leaning on a Stone Sill' (1640) of the National Gallery, is obviously, in its main lines, based on the 'Ariosto'; another and even more striking adaptation of the same work being 'The Falconer' (1643), in the Duke of Westminster's collection (p. 8). Here there is not only free imitation of the general arrangement, but emulation of the conception as a whole—that is, in its expression of sensuousness tempered by spirituality, of joy in the richness and beauty of life. Yet another instance is the famous etching 'Rembrandt leaning on a Stone Sill,' dated 1639 (B. 21). This is an amalgam of the 'Baldassare Castiglione' of Raphael (now in the Louvre), and the 'Ariosto'; the general pose being taken from the former work, but the stone sill, the effect of sumptuousness and luxuriance, the expression of joy in manhood and in magnificence, from the latter. The 'Baldassare Castiglione,' like the 'Ariosto,' was in Holland in the seventeenth century, and it was there copied by Rubens.

Art Handiwork.

THE commercial success of the firm started in 1861 as Morris, Marshall, Faulkner and Company was the assertion that ideas which seemed the dream-properties of a few students, artists and poets were to pass from the guardianship of the few into the traffic of modern industrial life. Since then, in England and in the countries that have followed the lead of England, the fortune of the decorative arts has been tried in encounter with the forces of manufacture. The idea of restoring to the workman the pleasure and completeness of his craft has been brought into an industrial system based on subdivision of labour, and the mechanical multiplication of designs. The relation of beauty to use—of art to life therefore—has had to be made clear through the confusion consequent on the fact that beauty in the things of use had for some while been dis-

pensed with in favour of cheapness, or paid for as an addition.

Ruskin, abhorring machinery, inveighing against commercialism, setting tasks of handwork to a few women and boys to mark the right pace of labour in an age of steam-power and electricity; Rossetti, heaping all the treasures of his imagination around an ideal of beauty guarded in a solitude of romance; Morris, even, inasmuch as he turned tapestry-weaver in the nineteenth century; were solitary minds, in opposition to the declared pursuits and intentions of the industrial West. It has been the aim of their followers to take possession of facts, to make the ideal effective in the real; not only by establishing the handicrafts anew, and bringing the wares of the craftsman into the market, but also by serving manufacture with design



Music Room, designed and carried out by Goodyers.

Woodwork of natural-coloured mahogany, oiled and left with dull surface, inlaid with hand-hammered pewter medallions. Panels of leaded glass in various colours. The frieze, appliqué curtains and Donegal carpet specially designed, and the furniture carried out in accord with the scheme.

that shall use and beautify the qualities of the material, and discover the full possibilities of the form.

Taking the Arts and Crafts Society, and the various more recently founded guilds and associations of art-workers, as representing the direct development of the teaching of the founders of the decorative art movement, one sees its influence on the full scheme of production extending in two chief directions. On the one side are the painters and sculptors, who are also designers and craftsmen; on the other are the manufacturers, bent to impress right design on the great materials at their disposal.

Considering the objects here illustrated as representing the effect of the love for the principle of beauty on various forms of production, one gets a basis of arrangement that suggests fairly the real significance of these modern examples of applied art. What forces of energy do they represent? What is the amount of life given in exchange for these productions, or what the gain to life from their being produced? In the attempt to answer such questions lies, as every thinker knows, the value of all thought that attempts an estimate of art. For it must be that the sentence pronounced lastly on each deed will decree the infinite reward

of art according as it wrought life to finer beauty, as it kept alive the immortal passion in mortal clay, and nobly underwent the service of the higher needs of men.

The illustrations show various enterprises of the craftsman's spirit in association with trade organisation. The jewellery from the Guild of Handicraft is the production of individual invention and skill, but the organisation of this skill as part of the property of a body of workers shows the revival in modern trade of the old principle of the kinship of fellow-craftsmen. It is well known, that, starting in East London some sixteen years ago, the Guild and School of Handicraft founded by Mr. C. R. Ashbee has recently moved to the Gloucestershire village of Chipping Camden, where, in sweet and wholesome conditions, the workers have their workshops, dwelling-houses and communal institutions. With their diverse crafts—cabinet-making, metal-work, printing and book-binding are chiefly practised—as the basis of their social life, and with the individual value of each worker realised as an asset in the common prosperity, as much as is humanly possible has been secured to the twentieth century craftsmen of the conditions that nourish the arts of common life.



Jewellery executed by the Guild of Handicraft

Gold Lantern Pendant, with appliqué à Jour enamel panels, set with one fine pearl, small pearls and olivines

Designed by C. R. Ashbee.

Gold Filigree Pendant, set with one fine brown spinel, aquamarines and pearls.

Designed by W. A. White.

Gold Necklace, with blue-and-white enamelled panels, set with rough pearls.

Designed by W. A. White.

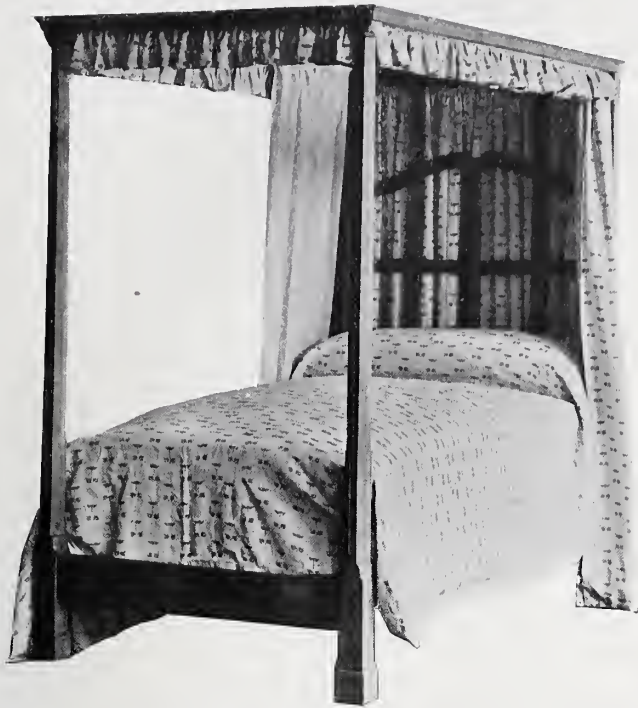
Interesting and valuable as is such an attempt to re-constitute a perished ideal of life, it is liable to the dangers of artificiality. Two other organisations of industry whose work is here illustrated are perhaps founded more durably in modern conditions, because more closely bound to them. The two are the hand-loom silk-weaving, carried out at the works of Messrs. Warner and Sons, and the Irish carpets and curtains of Alexander Morton and Company. To transplant a body of workers from the city to the country, that they may exercise their craft in room and quiet, is a fairly simple thing, that works out naturally to the benefit of the workers and the work. It does not involve the conscious effort to make life anew after the lost pattern of a simpler age, though it is likely to effect something of a closer bond between the workmen and the work. Such a removal is behind the silk-weaving industry brought to Braintree, in Essex, from Spitalfields. An industry of long descent, started by Huguenot refugees in the sixteenth century, whose descendants are still prominent among the workers, the weaving of brocades, damasks, brocatelles, velvets, and all lovely fabrics of silk and metal, on the hand-loom in the Essex factory, represents a long and varied tradition of design. The examples illustrated show something of the heritage of the past used for modern purposes of beauty in

this fine industry, though, owing to their unsuitability for reproduction, no specimen is given of what is one of the special achievements of these looms—the splendid fabrics of metal thread and silk used for church and stage purposes. The Donegal carpets and Connemara curtains made in Ireland, as a branch of the textile manufacture of Alexander Morton and Company, represent another kind of effort to centre the industrial arts away from the straitening effects of city life. In this case there existed no body of workers to be set up in better conditions. Experience of the crying need for good and profitable labour in the villages of Donegal, and the idea of extending the small British manufacture of hand-made carpets, originated the scheme. The connection of these two ideas produced an industry which now keeps many villages busy over work that is all to the good, and that has brought into the market carpets of a beauty and fabric to compare with any now made. The curtains—the design handworked on a net specially made in Darvel—are an addition during the last two or three years to Irish industry. That illustrated shows the attempt to preserve, in this newest of Irish handiworks, the tradition



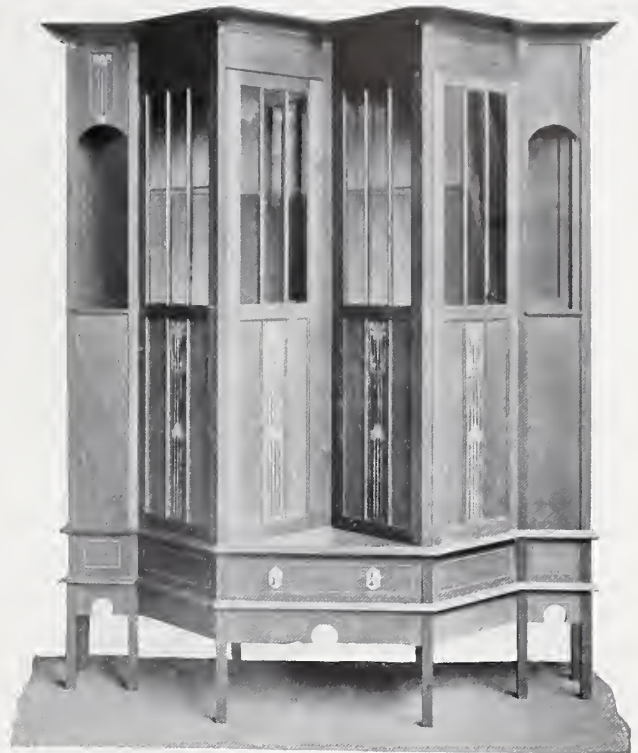
Hand-tufted Donegal Carpet.

By Alexander Morton & Co.



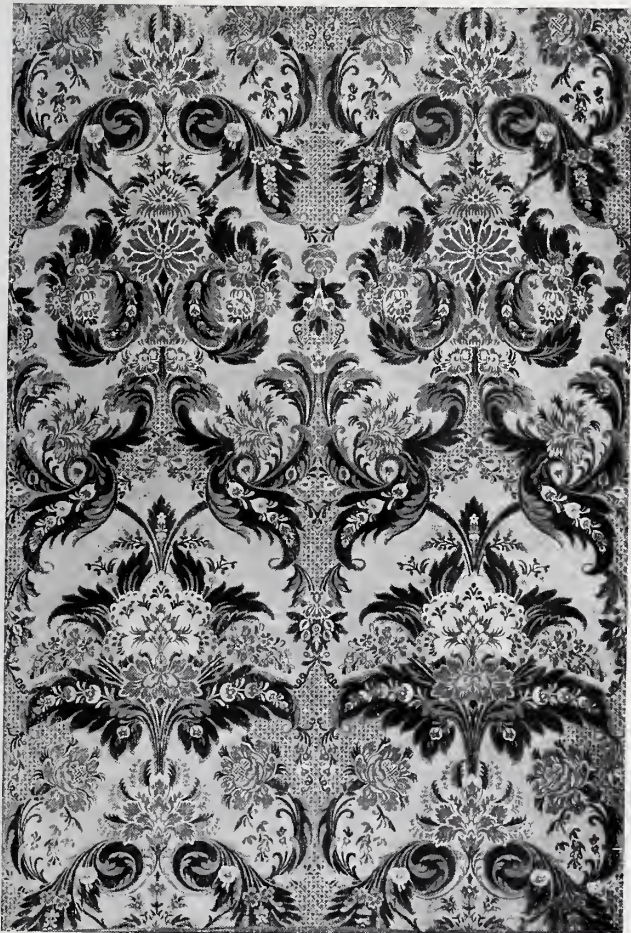
Four-post Wooden Bedstead, with linen hangings.

Designed by Ambrose Heal.
Made by Heal & Son.



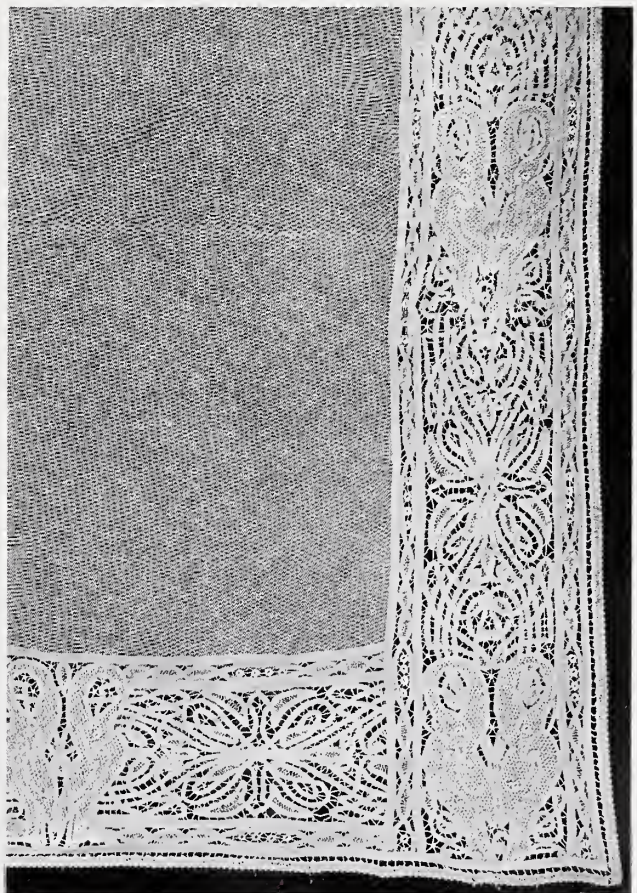
China Cabinet, in walnut and purple-wood, inlaid with undyed coloured woods, fitted with silver handles to the drawers, and lined with green velvet.

By J. S. Henry.



Silk Brocade: green foliage and coloured flowers. Venetian design of the early Eighteenth Century.

By Warner & Sons.



Hand-made Connemara Curtains, adapted from Celtic design of the interlaced pelicans.

By Alexander Morton & Co.



Panelled Wardrobe in fumed oak
Designed by Ambrose Heal. Made by Heal & Son.

of Celtic design once magic in the art of the country. Designs of other tradition are, however, also produced.

One turns from these peacefully situated crafts to cabinet-making and pottery produced in London factories, not specially founded in reform, but carrying out, side by side with the more ordinary productions required by the trade, work stamped with the higher qualities of individual design. One may take the vases of Doulton ware as an admirable illustration of the development of an industrial art within a utilitarian scheme of manufacture. The Doulton terra-cotta, the vases in salt-glazed stoneware or underglaze faience, the tile decorations carried out in various hospitals and infirmaries, represent the later issues of a manufactory of sanitary stoneware. The well-known terra-cotta reliefs of Mr. Tinworth or of Mr. Broad, vases of individual design and craftsmanship—indeed, all the decorative work, of whatever importance—is fired in the kilns used for the sanitary stoneware that is the solid foundation of the industry. The production of ornamental ware is an issue of the mechanical potting, and has succeeded because of its relation to an industry that is independent of people's sense of beauty or desire for works of originality. Only in that connection can pottery as a craft—in London, that is to say—be looked on as anything but a venture for honour rather than for gain. For this reason, though factory conditions can never prove the finest conditions for the craft, one recognizes the beauty of a Doulton vase and the continual development of the possibilities of artistic potting in the Lambeth factory as valuable achievements, representing the desire for beauty effective in a system necessary to modern requirements.

The difficulties facing the manufacturer of furniture, who determines to appeal to those capable of appreciating good craftsmanship, are much less than those to be overcome



Vases designed and made at the Royal Doulton Potteries.

- a) Doulton Ware (salt-glazed coloured stoneware) in blue, white and yellow; (b) Doulton Ware, modelled decoration in brown stoneware, with background painted grey-blue; (c) Underglaze faience: figure decoration in pale flat tones; (d) Doulton Ware: modelled and painted decoration in pearl-white and grey; (e) Doulton Ware: blue and white, with deep red background.



Walnut Screen, with panels of leaded glass in various colours, and translucent enamels.

By J. S. Henry.



Cupboard Chest, in chestnut wood.

Designed by Ambrose Heal.
Made by Heal & Son.

before the big potteries can be wholly converted into centres of art. The cabinet-maker who uses his wood to make a wardrobe, a chair, a writing-table, is making what everyone wants, and there need be no difference in price between a well-made wardrobe that is good to look at, and one of hideous design. Naturally, if each piece is to be a unique work of art, it will be more expensive than well-made furniture fashioned in some quantity from one design; but those who want such exceptional possessions are aware of their necessary cost. One may take as an instance of the kind of work that may be produced quite in the ordinary way of trade, and yet that no merely trade-ideal ever yet produced, the panelled wardrobe made by Messrs. Heal and Son from the design of Mr. Ambrose Heal. As simple as you like, and with no cost in it but that of thorough workmanship, it has a rational and considered beauty not to be denied. The chest shows a like economy, relying on structure, on the fine grain of the chestnut wood, on the hollowed-out drawer-pulls and the turning catches that replace metal fittings, for recommendation to one's eyes. In the four-post bed one gets what a sense of design allows of superfluity—from the strictly practical point of view—in order to bestow a well-deserved distinction. The four posts do give dignity, without doubt, and the pretty, simple hangings complete the quiet importance of the bed. The cabinet



Silk Damask, in green and silver ("Adams" style, period 1780-1800).

By Warner & Sons.

and the screen from the works of Mr. J. S. Henry employ the richer materials at the service of the cabinet-maker, and rely for their charm on the qualities of the various substances used, as well as on formal design. The translucent enamels and colours of the leaded glass in the walnut screen, the inlay of various coloured woods in the walnut and purplewood cabinet, are examples of the use of beautiful materials to enrich modern furniture.

Finally, one may make use of the illustration of a music room decorated by Goodyers to suggest the development of the understanding of beauty as the harmonious relation of parts to the whole. A room is now understood as a unity in a measure that would have been incomprehen-

sible to the generation that conceived of "art" as confined to pictures or to sculpture. The whole room, the whole house, these are now regarded as unities of possible beauty. Work such as that undertaken by Goodyers shows well-considered acceptance of the responsibility. The woodwork, of natural-coloured mahogany, oiled and left with a dull surface, is the setting for all the richer effects obtained in the hand-hammered pewter medallions and the colours in the leaded lights. Frieze, curtains, with their appliqué designs, the Donegal carpet, are all related in colour and in design, while the furniture shows the use of leather, appliqué on leather, to complete the idea of the hangings.

(*To be continued.*)

The National Art-Collections Fund.



AMONG the gifts to this country through the National Art Collections Fund is the sixteenth century plate of Turkish faience, reproduced (opposite) from the original in the British Museum. On the back, as shown in the smaller illustration on this page, some leaves are sketched in black outline, an uncommon feature. For many years, as Mr. Edmund Gosse has written picturesquely, Great Britain has been bleeding at every pore—a hæmorrhage of art. To stop the flow, a number of subscribers, a little over a year ago, banded themselves together with the intention of putting into the safe custody of our museums such objects of art as might be coveted by neighbours and cousins. If those friends of art not yet identified with the National Art Collections Fund would realise the importance of personal effort in this cause, it is certain that the aims of the Committee would be fulfilled.

The Memorial Tablet to Edmund Kean.

By H. M. Cundall.

IT is somewhat remarkable that whilst the birthplace of Edmund Kean is shrouded in mystery, the exact spot where he was buried has for a long time been the subject of considerable controversy. It was never known who was the real mother of this great tragedian. According to the written testimony of his son, Charles Kean, two ladies, Mrs. Carey and Miss Tidswell, both claimed the honour; and as his father was unable to decide who had the right to call him son, he provided for the support of both of them in their old ages. Edmund Kean died on the 15th of May, 1833, at his residence on Richmond Green, next to the old theatre—both places have now long disappeared—and was buried ten days later in Richmond parish church. Mrs. Carey died a few days previously.* After a lapse of six years the actor's son, Charles, erected a tablet on the

south end of the west exterior wall of the church, but nothing was ever placed to mark the position where the coffin was laid.

In an old account-book, which belonged to James Chitty, a King's Waterman to George IV. and William IV., and still in the possession of his son Robert, also a King's Waterman, the following is recorded: "Kean, the great actor of Richard, died at Richmond on May 15, 1833, at 20 minutes after nine in the morning, and Buried May 25 in the Church Vault with Lord Crawford."

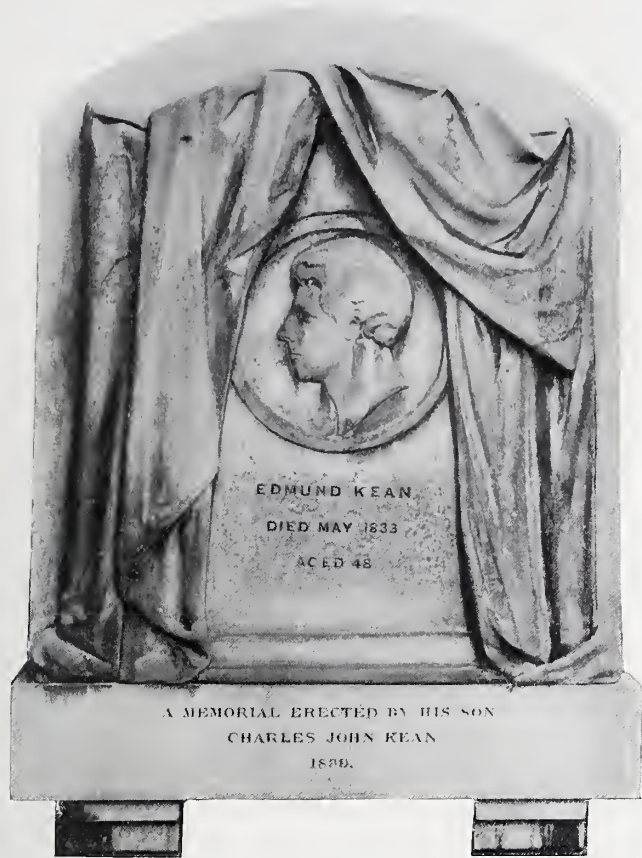
With regard to this Lord Crawford, according to Evans'

* "The body of Mrs. Carey, the mother of Mr. Kean, was buried two days after his own in the same church; but not in the same vault, it being full. The coffin of Kean lies on the top of three others, and within a foot of the surface of the earth."—*Gentleman's Magazine*, Part I. of Vol. 103, p. 648.



PLATE OF TURKISH FAIENCE, 16th Century.

Given to the British Museum by the National Art Collections Fund.



Edmund Kean Memorial, placed outside Richmond Parish Church in 1839, and removed to the interior in 1904.

By A. Fletcher.

“Richmond” for 1824, the Earl of Crawford is stated to have resided on Richmond Hill—a house near the Star and Garter Hotel still bears the name of “Crawford Cottage.” He died in the following year; and in the church register is recorded the burial of Charles Crawford of the Hill, on the 3rd of March, 1825, aged seventy-six. This person, however, who wrote a small volume of poems, including one entitled “Richmond Hill,” had not the slightest claim to the title.

The church register contains the following entry of the burial of the great actor:—

Year.	Name.	Residence.	Date.	Age.	Clergyman.
1833	Edmund Kean Church Vault	Green.	May 25	45	Colin Campbell, M.A., curate.

There are, naturally, discrepancies in the records of the age of this great actor; on the memorial tablet his age is inscribed as being 48, whilst in the burial register it is given as 45. In Procter’s “Life of Edmund Kean,” the date of his birth is stated to be 17th March, 1787; whilst in the “Dictionary of National Biography” it is the 4th November, 1787.

The church vault mentioned, according to the memory of several old inhabitants of Richmond, was known as the Robing-room vault, as it was beneath that room, which was formed by the west end of the south aisle under the gallery being partitioned off from the rest of the church, and it was done away with about forty years ago. The vault was

under the south-west corner of this room, and the entrance to it was in the churchyard, for in a contemporary account of the funeral it is stated that the actual burial portion of the service was performed outside the church; and in all probability it was immediately beneath the original site of the memorial erected by Charles Kean (p. 17), for Mrs. F. M. Paget, a niece of the wife of Charles Kean, who assisted her uncle in his Shakespearean revivals at the Princess’s Theatre, remembers him distinctly stating that the tablet was placed as near as possible to the place where his father was buried.

Some years ago this tablet was beginning to show signs of perishing, and in 1898 a plaster cast was made of the profile portrait and deposited in the Public Free Library (see below). Owing, however, to exposure to the weather the tablet has gradually become more decayed, and recently a faculty was obtained to transfer it to the interior of the church. The removal was carried out in November of last year, and the memorial has been re-erected in a prominent position on the west wall over the verger’s seat. A brass tablet will be added, stating the reason for its removal, and recording that the body of Edmund Kean was buried in the church vault, under the south-west corner of the south aisle.

On being taken down, the tablet was carefully cleaned, when the sculptor’s name, A. Fletcher, was discovered to be engraved upon it.

The expense of the cleaning and removal has been liberally met by donations from Sir Henry Irving, Sir Squire Bancroft, Mr. Lewis Waller, Mr. Cyril Maude, Mr. Arthur Bouchier, Mr. W. Burdett-Coutts, MP., Mr. Isidore Spielmann, Mr. and Mrs. F. M. Paget, and others. It is now to be hoped that all further decay has been arrested.

At the death of Edmund Kean a cast of his face was taken, a custom which was not uncommon at that period, and this death mask for many years hung up in the “Harp Tavern,” Russell Street, Covent Garden; but was sold eventually to an American gentleman, and it is believed to be still in existence in the United States.



Cast of the Medallion portrait on the above memorial, taken August, 1898.



The Archangel Gabriel.
By E. A. Fellowes Prynne.



The Archangel Michael.
By E. A. Fellowes Prynne.

A Mural Decoration.

By Frank MacLean.

MR. E. A. FELLOWES PRYNNE has just executed for St. Peter's Church, Plymouth, a large mural painting of 'The Church 'Triumphant,' designed in memory of the late vicar, the Rev. G. R. Prynne. The work was unveiled by the Bishop of Crediton on November 2nd. The painting, as it appeared in the artist's studio, may be considered as complete. The accompanying illustrations show the general character of the composition, which measures 27 feet in length and 24 feet in height, and contains approximately a hundred and sixty figures. Of the latter the vast majority are purely symbolical and imaginative, the exceptions being the Dante and Fra Angelico on the left—representing poetry and painting dedicated to the service of the Church—which are portraits from portraits. A complete analysis of the symbolism in this remarkable work would be out of place here; but one may indicate its leading features and review them briefly in the light of the artist's treatment.

The governing *motif* of 'The Church 'Triumphant' is, in Mr. Prynne's words, "the attitude of Christ and the angels and saints departed—to the saints on earth . . . the Church triumphant to the Church militant." Thus the entire composition must be regarded as typifying a single complete idea, and on the sense of unity it conveys depend not only its decorative value but also the strength of its religious appeal. No modern artist finds it easy to combine

a reverent sentiment with sound decorative principles, and it may be said at once that Mr. Prynne, by his skill in handling a complex theology, and by an artistic imagination controlled by a genuine love for the subject he treats, has gone far towards complete attainment. Passing to the details, his central group of Christ with the Blessed Virgin and St. John is especially successful. The Christ, a figure rather larger than life-size, robed in sacerdotal white against a Golden Vesica glory, stands erect with the banner of the Cross in His left hand, the right being raised in blessing; His head is encircled by a glorified crown of thorns. He is not represented as enthroned; this embodiment is shown by a small window already in the church, and above the new decoration. Round the Glory are seven angels, and the Holy Innocents, with palms in their hands, are grouped at His feet. Next to the kneeling St. John is St. Mary Magdalene, the first great penitent, and by the Virgin crowned as queen—as Sarah in the lower part of the composition is crowned as princess—kneels St. Joseph, with the lily of purity. Seated on clouds around this central group are the twelve Apostles and other saints, including the patrons of the four guilds of St. Peter's parish—namely, St. George, St. Anne, St. Agnes and St. Pancras. The lower portion of the composition shows the old dispensation: Adam and Eve on the extreme right and left represent the human race



The Church Triumphant. Mural Decoration over the Chancel Arch of St. Peter's Church, Plymouth.

By E. A. Fellowes Frynne.

—fallen, repentant and redeemed. Next to Adam are the patriarchs Noah, Abraham and Isaac, and next to Eve Sarah and Ruth. Then come the rulers of Israel, three on each side, and below on the left the three traditional Magi, representing the riches and honour of the world; whilst the right-hand counterpart consists of three figures typifying "the offering of the sorrows and sufferings and the poverty of the world to the glory of God." The archangel figures at the lowest extremities are Michael, the Angel of Judgment, and Gabriel, the Angel of Redemption.

One may note that in the painting Mr. Prynne has used wax, in order to give the dull surface of fresco without sacrificing depth of colour. His colour, indeed, is original and daring. The cerulean ground at the top of the composition, and the ringed gold of the halos recall the joyously ecstatic art of Fra Angelico, and form a rich harmony with the multi-hued draperies, giving also the keynote to the layers of violet cloud that separate the rows of figures. In the matter of treatment there are evidences of sympathy with the English pre-Raphaelites, though Mr. Prynne's spirit

of idealisation prohibits one from carrying the parallel further. One can more safely trace Italianate influence in this intensely interesting experiment. Yet here again it would not be fair to say that what one finds is anything more than the outcome of a profound and general study of Italian religious art, as being the fountain-head of what is best in this direction. For instance, the Fra Angelico influence is limited almost entirely to the spirit in which the work is conceived. Very possibly Mr. Prynne owes something to Raphael's 'Dispute of the Sacrament' in the Vatican, wherein the lines of the semicircular composition are similar. Pintoricchio again would seem to have inspired some of the glowing pigment and vivacious fancy: the greens and blues, the mauves, purples and gold are such as that painter delighted in. There is a suggestion also of Pintoricchio in the assertiveness of the purely decorative instinct. But, on the whole, Mr. Prynne has made only a sparing and selective use of these masters, the while he has assimilated their sentiment and employed it to sweeten and vivify the fibres of an alien technique.

Giovanni Costa.

SEGANTINI was the only deceased artist represented at the Italian Exhibition last year. Some hoped that a second exception might be made in the case of Giovanni

Costa, the patriot-painter who died February 1, 1903, Costa's landscapes would have added dignity to the Italian Exhibition.



(By permission of Douglas Freshfield, Esq.)

The Carrara Mountains from above Lerici.

By Giovanni Costa.



Hammered Iron Gates at Sandon Hall, Staffordshire, for the Rt. Hon. the Earl of Harrowby.

Designed by E. Guy Dawber, F.R.I.B.A. Made by George Wragge, Ltd.

Modern Exterior Ironwork.

By Henry Tanner, A.R.I.B.A.

IN considering a subject such as the one before us, instinctively our thoughts turn to the early days of ornamental ironworking, and from thence further back to the time when the use of this metal was first appreciated. The date of that period, "the Iron Age," varied hundreds of years, according as the part of the world was the scene of the earlier or later civilisation. This is a period, however, on which we cannot dwell at present, and we pass on to the age when the smith was a man of great worth, on whom lives—even countries—depended, as his business was the manufacture of arms. For such a thing as ornamental ironwork there was yet but small demand, though the use of ornamented metal was common, as in the highly finished and inlaid weapons and armour of the earlier years of the Christian era. The Gauls and Britons were workers in iron at the time of the Roman invasion; and during the occupation of this island by the latter, iron-working was undertaken on a large scale. The early methods of the manufacture of iron, the reduction from the ore, and the rough arrangements for smelting, are all very interesting to follow. Doubtless at first an open hearth, then later a temporary oven-like erection with openings for the necessary draught, and perhaps one for the removal of the cinders of the charcoal fuel; after that a larger furnace



Façade and Canopy for a Store, Chicago.

Architect, Louis H. Sullivan.
Made by The Winslow Brothers Co.



Wrought-Iron Gates for Magdalen College, Cambridge.

Designed by F. C. Penrose, F.R.I.B.A.

Made by Thomas Brawn & Co.

permanently located, and necessitating the employment of a number of men instead of the single itinerant worker. Thus the blast furnace gradually grew till the vast modern smelting works were evolved, with their various sub-departments in which are performed many of the works which once fell to the lot of the smith himself after the first rough smelting of the ore.

It is a far cry from the first crude workings in the forests of Surrey and Sussex to the modern plant and workshops of the founder of to-day. The worker of the earlier period was both designer and craftsman, and worked for his work's sake, doing his best to fashion each piece as an object of interest; but his modern successor, with the now ubiquitous commercial instinct of the industrial designer, cannot work

piece by piece in these days of competition and narrow profits, but must turn out some stock design of more or less doubtful character in large numbers, or he would soon be unable to carry on his trade and turn out anything at all. Perhaps one might be tempted to wish that this would happen, if it were not that others, each worse than the last, would certainly arise to take his place, and if we did not remember that it is the fault of the people themselves, who will have the work at a price which can only be approached in this manner. The producer must suit himself to the prevailing conditions, and the old Sussex ironworker or the artist-craftsman of the Renaissance would find himself in a sorry plight if revived again, and set to work for modern needs with his own methods.

The English manufacturer has gained his position as the first among the countries of the world, owing to the utilitarian excellence of his products and the soundness and reliability of his supplies. He has also won his way as the exporter of the raw material before he was in competition with countries who now supply this very material to us; which state of affairs has all tended, if not to the omission, at any rate, to the subjugation of the artistic side of the work, and now we can only seek to retain our position by the

superior artistic merit of our products, as well as by their good workmanship.

The lamentable fact that faces us is that, though from the earliest days of ornamental ironwork in this country the forward progress, alike in design and execution, was practically continuous, in spite of passing through times of depression, yet after the high water-mark in the time of Wren and his successors was reached, all the arts fell from their high estate to reach the lowest ebb during the Victorian period; while we now strive to equal the work of the bygone time, few hoping to progress further on the road to perfection and fewer still doing so, though we may very well congratulate ourselves on the great change for the better that has taken place within the last two decades.



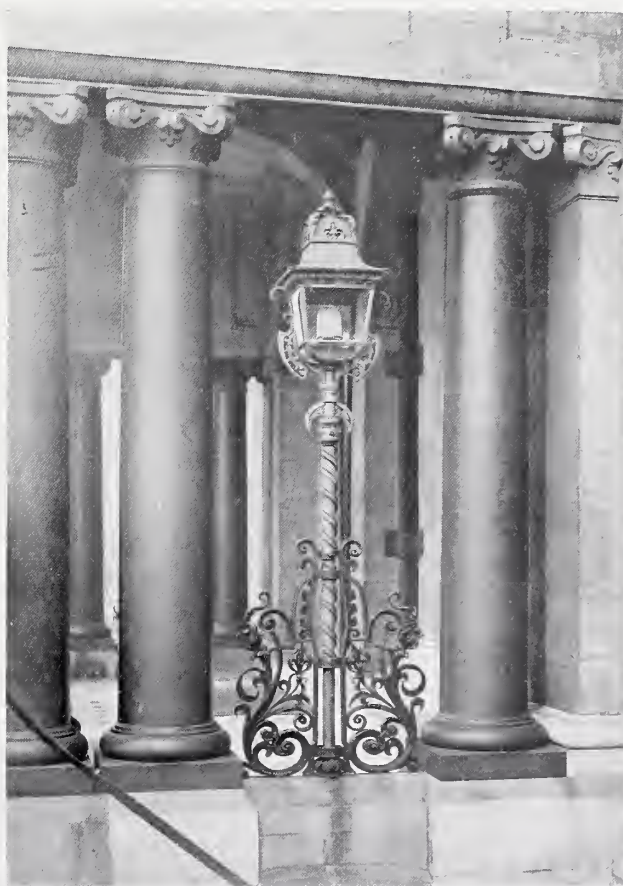
Gates and Railings at the St. Pancras Public Gardens.

Designed by J. Starkie Gardner. Made by Starkie Gardner & Co.



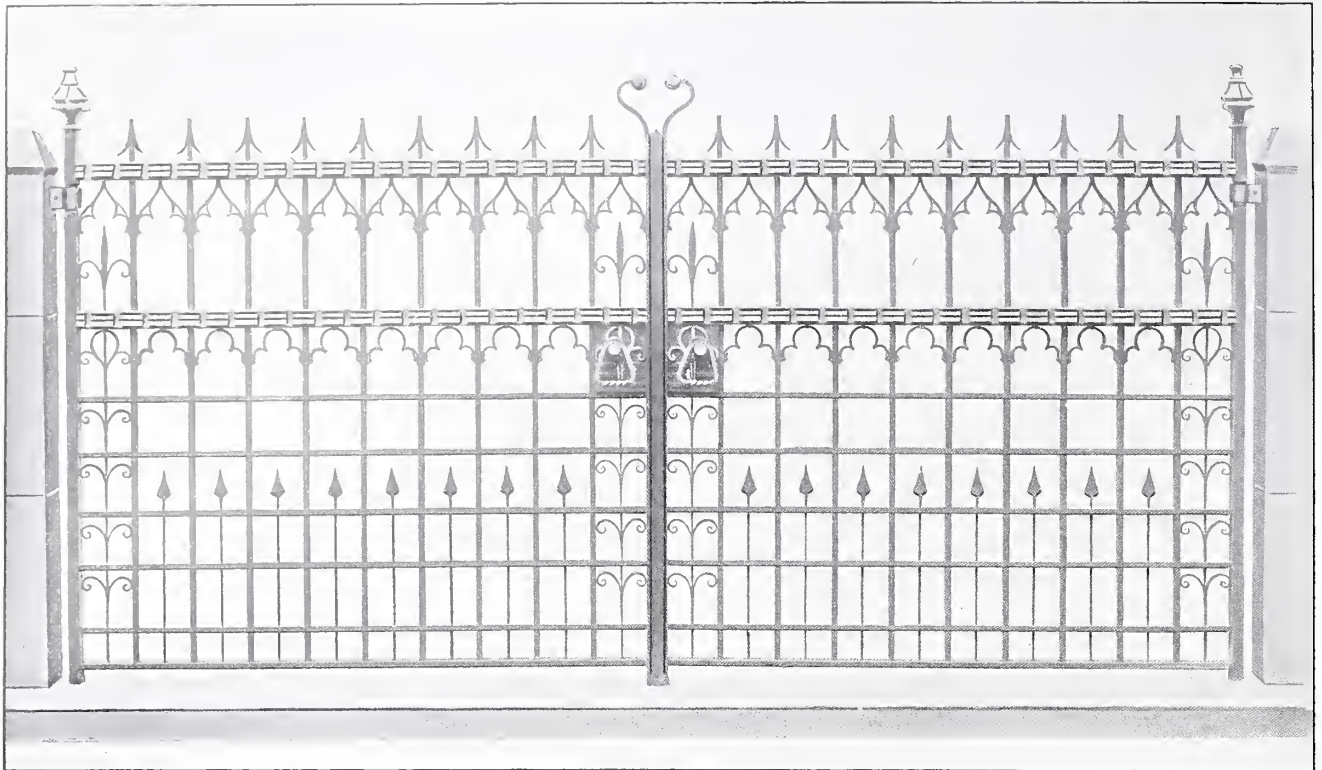
Forged Iron Railing and Standard at 32, Green Street,
Park Lane for the Rt. Hon. Lord Ribblesdale.

Architect, Sidney R. J. Smith, F.R.I.B.A.
Made by Starkie Gardner & Co.



Forged Iron Standard-Lamp (serving also as a guard)
at 26, Park Lane, for Alfred Beit, Esq.

Architects: Col. E. J. Balfour, F.R.I.B.A., & Thackeray Turner.
Made by Starkie Gardner & Co.



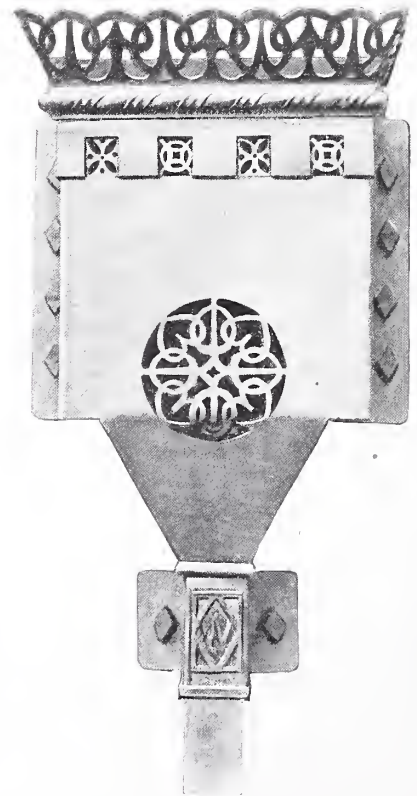
Forged Wrought-Iron Gates for Church Porch.

Designed by Sir George Gilbert Scott. Made by Barnard, Bishop & Barnards, Ltd.



Shelter at the Berkeley Restaurant, Piccadilly.

Designed by W. A. Forsyth, A.R.I.B.A., and Hugh G. P. Maule.



Rain-water Head.

Made by George Wragge, Ltd.

In comparing the ironwork of the last twenty years with that produced during the other part of the nineteenth century, we cannot but be struck by the vastly improved standard in design. Manufacturers produce, no doubt, that which is demanded of them, and the atrocities of the early Victorian era must at least have been borne in silence by those on whom they were inflicted, though this is the more astonishing when we consider how short a time it was back to the date when such magnificent work as the gates at Hampton Court, the Clarendon or Belton House were executed, and when the name of Jean Tijou must have been still familiar. This man, a Frenchman, no doubt had a great influence on the wrought ironwork of this country, and a very large proportion of the magnificent ironwork of Wren's period was in some way connected with him. His work marks the most florid period in the history of our wrought ironwork, the influence of the richness of the French work of the period being apparent; but this phase disappeared in the thoroughly typical quiet English workmanship of the time of William of Orange and Queen Anne, upon which period the majority of modern wrought ironwork is modelled, though there are some excellent examples of the more modern work. The gates to the St. Pancras Public Gardens (p. 23) may be cited as one instance; there the quiet design of the main gates contrasts in a very effective manner with the richer work above and the elaborate



Part of Vane for St. John's College, Cambridge.

Designed by F. C. Penrose, F.R.I.B.A.
Made by Thomas Brawn & Co.



Panel in Railing at 26, Park Lane, for Alfred Beit, Esq.

Architects: Col. E. J. Balfour, F.R.I.B.A., and Thackeray Turner.
Made by Starkie Gardner & Co.

side gates. Of the more florid type may be mentioned the gates, railings and grille to the Astor Estate office on the Victoria Embankment (pp. 26, 27). This is quite the richest work of the kind in London.

A great quantity of recent work has been tainted, unfortunately, like other products of the manufacturer—and the complaint is by no means against the manufacturer only—by the "New Art," which catches the uneducated eye of the public, and is therefore a commercial asset; it is an efflorescent disease without depth or soundness, producing results on which, doubtless, coming generations will look—if the work lasts so long—with feelings akin to those which we remember to have endured at the sight of the terrible catalogues of "Gothic Revival" ornamental castings not so long disappeared. Sir Digby Wyatt, in his book on metalwork, had some very scathing remarks to make on the work of his time—inkstands in the shape of stair turrets, monumental crosses as lamp-shades,



Gates, Railings and Grille at the Astor Estate Office, Victoria Embankment,
for W. Waldorf Astor, Esq.

Architect, Frank L. Pearson, F.R.I.B.A.
Made by Starkie Gardner & Co.

and clocks disguised as churches, being among the enormities he mentioned, showing the abyss from which we have had to extricate ourselves; the true principle of art being entirely lost, for to design in any material, the particular qualities of the substance adopted should be a main consideration, and to attempt to copy the qualities of even another metal in ironwork, much less forms applicable only to wood or stone, cannot but be utterly bad and, though perhaps interesting as a *tour de force*, quite without possibilities as a work of art.

This is certainly one of the many failings which our modern work has overcome, and there is generally a far more healthy and invigorating tone in the work of to-day, the purpose of the design being frankly admitted and the work carried out within the proper bounds of the uses of the metal, which, if correctly handled, are of great capabilities. These remarks, made on the general manufacturer's production, must not be taken to apply to the work carried out to the design of an artist, a man who eschews the tricks and mannerisms of trumpery styles, and is not ashamed to be guided by the precedent of the antique and acknowledged works of our best periods. There were till within the last few years very few modern examples of exterior ironwork which could compare with those of the first half of the eighteenth century and the quiet dignified designs then to be found in the gates, railings, and other pieces, around

so many of the country houses.

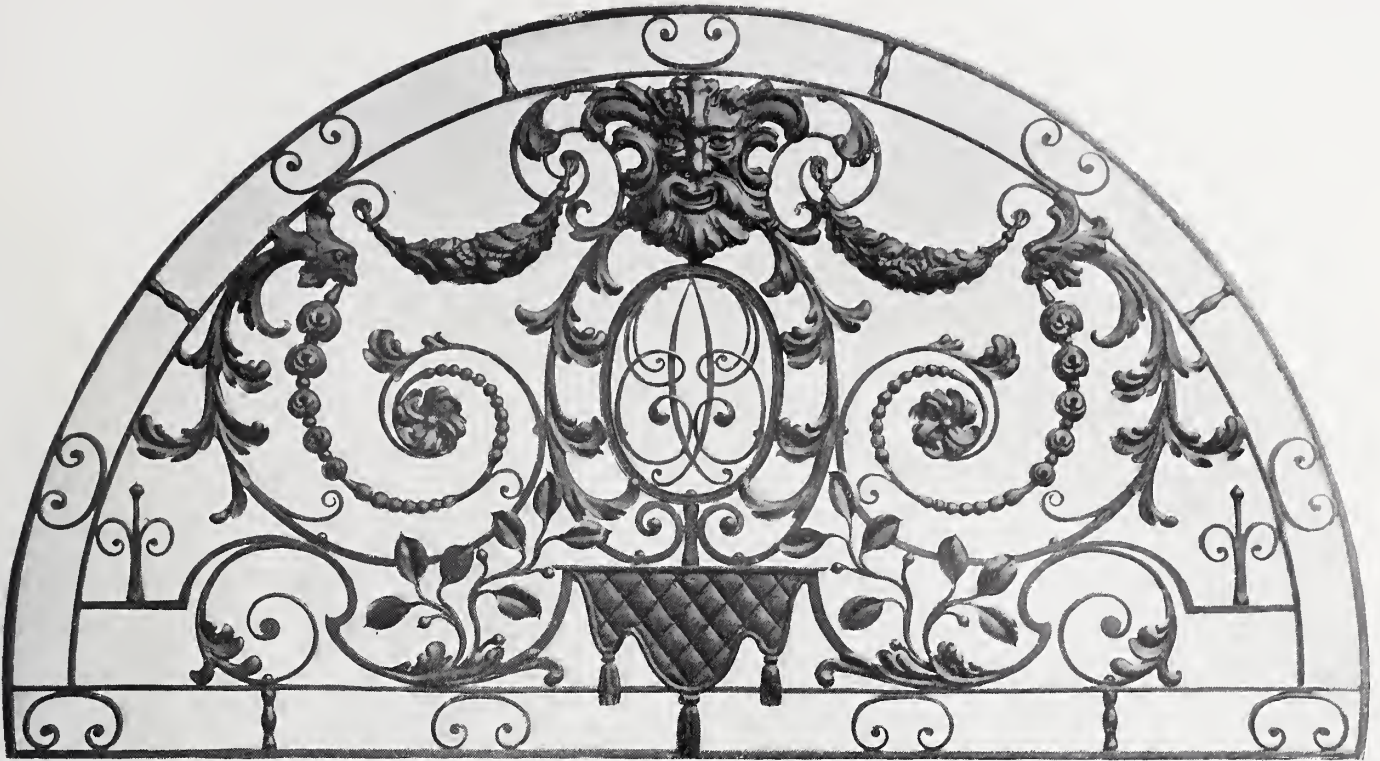
The gates to Sandon Hall (p. 21), from the designs of Mr. Guy Dawber, are among those which carry on the traditions of the best period, that is, from the end of the seventeenth to the end of the eighteenth century, when the "modern" manufacturer and cheap trade founder were unknown, and the people generally desired a work good to look upon, whatever its place or part, and not merely an utilitarian object, an entrance, or a boundary mark.

The gates to Magdalen College, Cambridge (p. 22), designed by the late Mr. F. C. Penrose, are beautiful examples of what modern work can be, showing the beneficial effect and influence of tradition, and comparable with the many fine works of a similar nature to be found in close proximity; the finial to the vane of St. John's College (p. 25), also designed by Mr. Penrose, is an interesting piece of work boldly and conventionally designed.

It is very noticeable how uniformly wrought iron has superseded cast of late years for external use, and consequently an increased lightness of effect has been obtained. It is a very interesting study to walk along Pall Mall or any other of the older streets, and to notice the heavy railings used at the time the buildings were erected, then to turn to some more modern ironwork and to compare the different methods. There are two distinct types of work in being at the present date—the one, referred to above, which aims at the continuation and advancement of an accepted style, the other the 'New Art,' continually seeking sensation, generally quaint and bizarre, catching the eye perhaps temporarily, but never satisfying for long. There is nothing in it to which we can return once and again, seeing each time some fresh beauty, as in a true work of art; it is tedious, if not objectionable, on continued acquaintance.

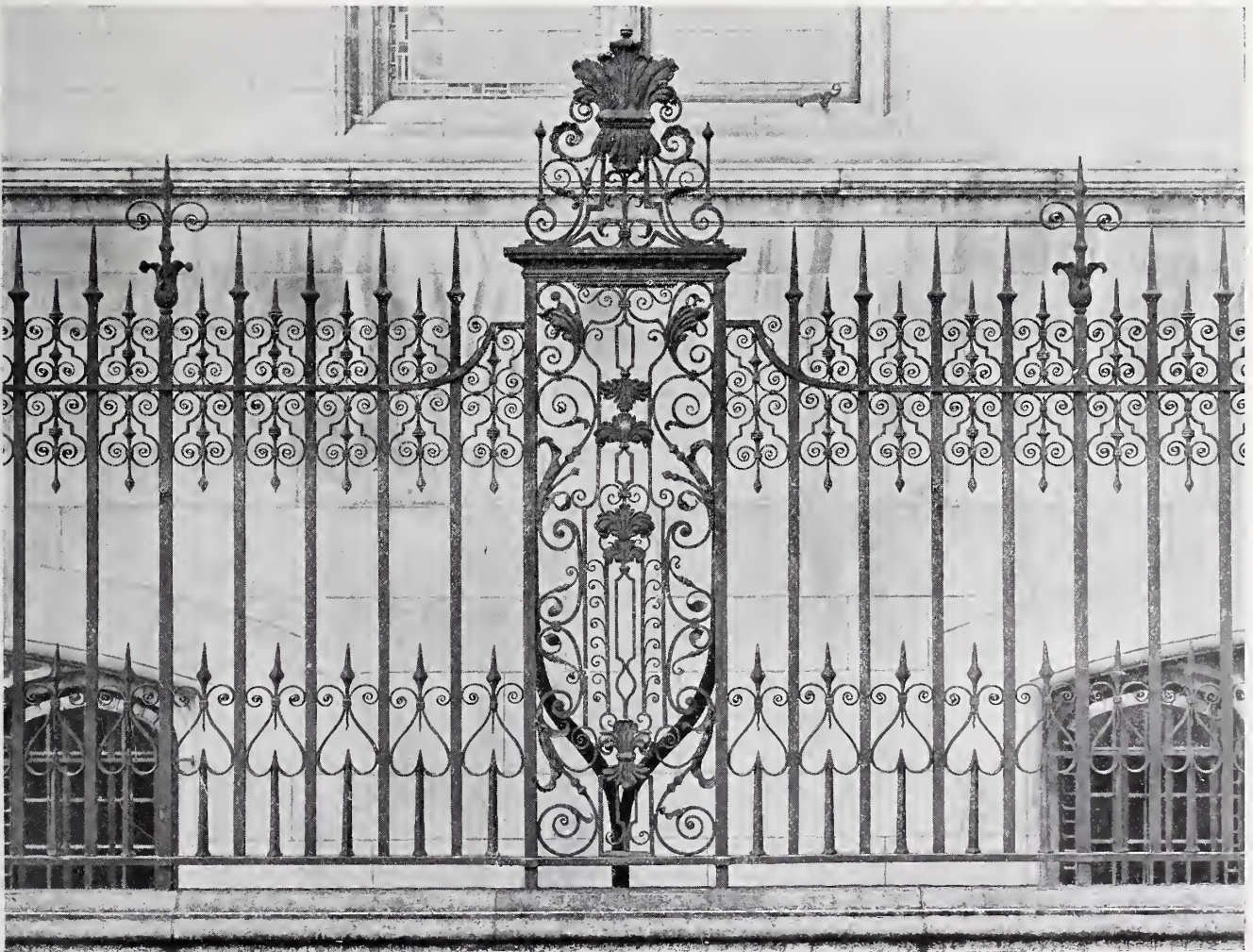
Though mentioning the Renaissance work of the later period as an example for emulation, one is far from casting reflections upon Gothic work of good standard, as for instance the gates for a church porch, designed by the late Sir Gilbert Scott; these, quiet and unostentatious in character, are very pleasing to the eye (p. 24).

The projecting shelters of iron and glass, of which so many are to be seen outside London theatres and buildings of a similar character, offer the best opportunities to designers in metal. One of the first things that strikes the



Wrought-Iron Grille, at 6, Sussex Square, for J. Buchanan, Esq.

Made by Waltham & Co.



Detail of Railing at the Astor Estate Office (p. 26).



Porch at 25, Park Lane for Sir Edward A. Sassoon, Bart.

Architect, M. Rahir, Paris.
Made by Starkie Gardner & Co.

observer is the similarity of the treatment generally: there is the slope outwards from the building, with the metal design along the front. In Paris it is usual for the roof to slope down towards the building, with a lighter treatment along the outer edge. The shelter to the Berkeley Restaurant (p. 24), designed by Messrs. Forsyth and Maule, is a good instance of an up-to-date design, fresh in treatment, without any undue straining for effect. The repetition of the simple baluster is very effective. Another example of a shelter, of a distinctly French type, is that at No. 25, Park Lane (p. 28), and, though not particularly well suited to its surroundings, it is worth notice as one method of treating a work of this character.

Of grilles there are many different varieties, from the

simple Georgian type, frequently designed with a lamp in the centre, to the most elaborate fanlight screens. The isolated lamp-standard (p. 23) and enriched panels (p. 25), in an otherwise simple railing for 26, Park Lane, are well-balanced and attractive pieces of work.

Gates, railings, and similar works of an excellent quality have so multiplied of late, since the revival of wrought ironwork a quarter of a century ago, that it is perhaps invidious to select any particular examples to denote the great strides made in this branch of metal-work. Those reproduced to illustrate these notes have been selected, however, for good qualities in design and execution. Mr. Louis Sullivan's façade and canopy in Chicago (p. 21) is an interesting example of the work done in America, on lines entirely different to those over here. It shows to what an extent the use of the material has been developed, and it also suggests how far it is possible to get in the handling and adaptability of iron.

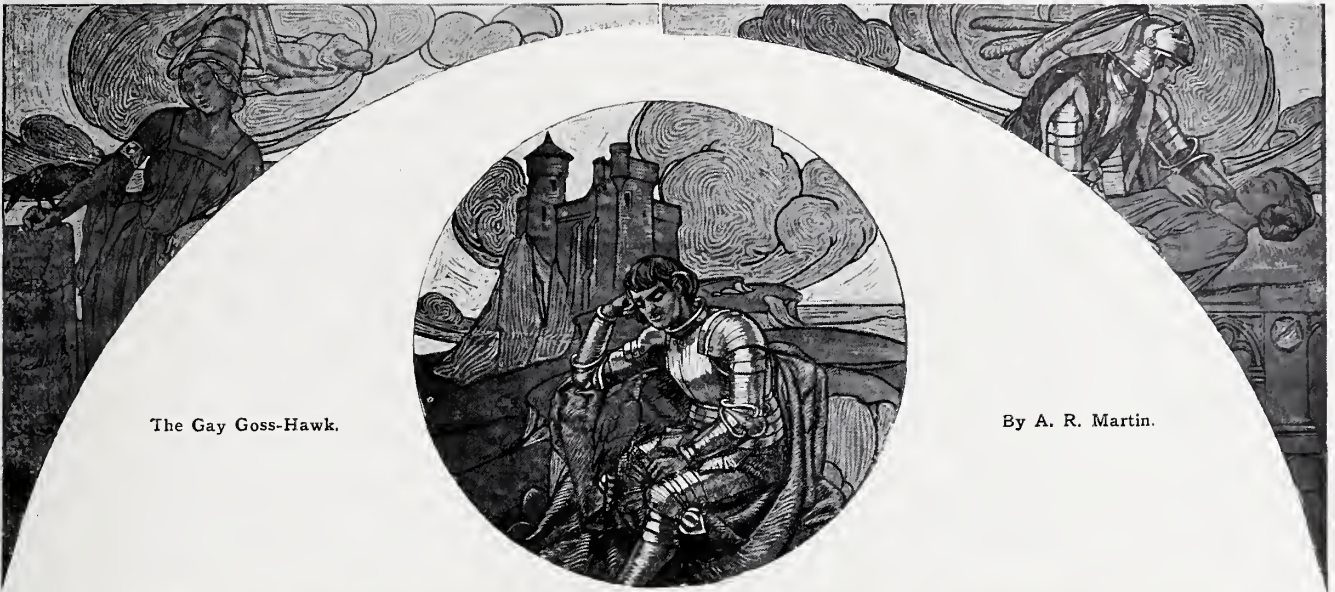
MR. ALFRED R.
MARTIN, a young
Liverpool decora-

tive artist of growing reputation, has executed an important series of panels in plaster relief, coloured, for the decoration of a new restaurant shortly to be opened in Liverpool. Mr. Martin's subjects, which are selected from old English songs and ballads, occupy ten circular spaces and twenty-six spandrels. As will be seen by our reproductions of the cartoons for 'Black-eyed Susan,' 'The Gay Goss-hawk,' and 'The Battle Song,' the treatment shows a clever perception of the decorative capability of each given space. At the same time, the spirit of each ballad is expressed with genuine comprehension. If the settings provided by the architect prove congenial, Mr. Martin's reliefs cannot fail to be very effective.



Black-Eyed Susan.

By A. R. Martin.



The Gay Goss-Hawk.

By A. R. Martin.



The Battle Song.

By A. R. Martin.

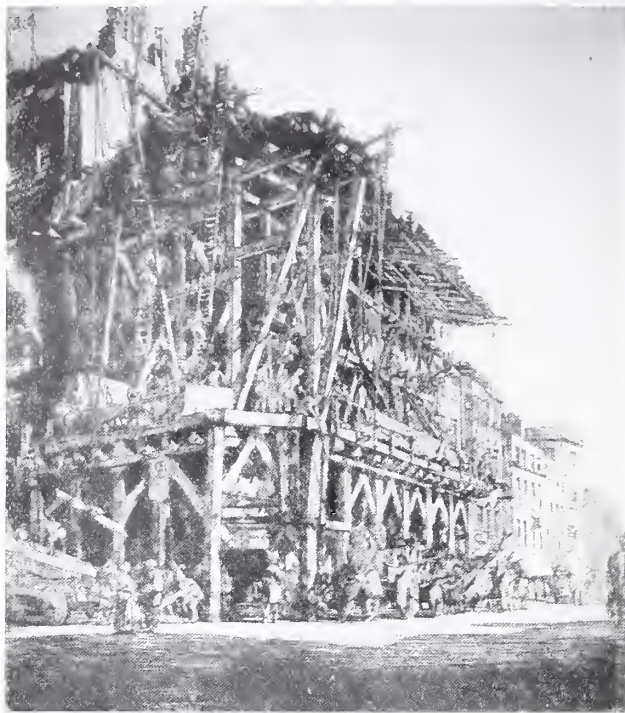
Cartoons for Coloured Plaster Reliefs for State Café, Liverpool.

By A. R. Martin.

London Exhibitions.

By Frank Rinder.

OLD Masters, kindling ever new delight, at Agnew's; exhibitions of the Society of Portrait Painters, the New English Art Club, the "Old" Water-Colour Society; the attractive inaugural show at Obach's of the "Society of Twelve"; works by Mr. Lavery at the Leicester, by Mr. Clausen at the Goupil Gallery: such, in outline, were the chief events of November. At the Portrait Painters, several works by Franz von Lenbach were the feature. The 'Bismarck' of 1896, if technically rude almost to ugliness, is monumental, a profound psychological study, revealing the indomitable determination of the man with that heroic head, rugged face, eyes which seem as dauntless sentinels of his country. The portrait is a quarry of significances. 'Emperor William I.', more obviously sympathetic in touch, gives a sense of life-forces which, having accomplished much, sadly relinquish sovereignty. Work by deceased artists included Burne-Jones' sensitive 'Philip Comyns Carr,' 1882; Whistler's 'La Napolitaine,' emerging as a dream; pictures and pencil studies by Watts; perhaps



(Society of Twelve :
Messrs. Obach's Gallery.)

Building.

By Muirhead Bone.



(Goupil Gallery.)

The Sleepy Child.

By George Clausen, A.R.A.

over-rated crayon portraits by Frederick Sandys; and 'Leonide Leblanc,' attributed to Corot. The general level of recent work was not remarkable.

Two or three only of the twenty-two pictures at Agnew's had for many years been exhibited. Master work hung by master work. By Gainsborough, incomparable weaver of spells, were the 'Duchess of Gloucester,' from the Duke of Cambridge's collection, and an "ideal" landscape, compacted of actual and inward vision, a serene and lovely whole. Nearer to nature, though not to verities of the imagination, is the powerful 'Wooded Landscape by Moonlight' of Crome, sure of design, broad in handling, controlledly, impressively dramatic. 'Lady Elizabeth Compton,' familiar through the mezzotint of Valentine Green, is one of the most winsome full-lengths of Reynolds' late period, an enduring pictorial presence. The exhibition included Raeburn's 'General Sir William Maxwell' (p. 32), owing much, no doubt, to Sir Joshua, and the fine, personal 'Sir Alexander Muir Mackenzie'; Romney's important full-length, 'Lady Milnes'; Hoppner's 'Lady Caroline Wrottesley,' for him strangely delicate and sympathetic; a good Lawrence.

The "Old" Water-Colour Society made no attempt to celebrate its centenary by bringing together representative examples by past members like Cotman, David Cox, De Wint, and many others one could name. The group of drawings by the late Arthur Melville



(R.W.S.)
La Belle Dame sans Merci.
By F. Cadogan Cowper.



The Rev. Alexander Ogilvie.
(Society of Portrait Painters.)
By Robert Brough, A.R.S.A.



(Society of Portrait Painters.)
A Woman in White.
By Richard Jack.



Miss J. Hird.
(Society of Portrait Painters)
By A. Neven du Mont.



General Sir William Maxwell (1754-1839).

(Messrs. Agnew's Gallery.)

By Raeburn.

showed how brilliantly he could use the "blob, dot and dash" method to suggest swift movement, dancing colours, the very atmosphere alert, as in 'The Little Bull Fight.' Mr. Arthur Rackham has an abundant play of fancy; better even than his semi-grotesques is 'Queen Mab,' surrounded by tiny sprites, filmier than the dandelion clocks of which they are born. Mr. F. Cadogan Cowper's 'La Belle Dame sans merci' (p. 31) is a cleverly arranged decorative essay rather than a picture of the enchantress with the "wild, sad eyes." Mr. James Paterson's 'Barbuie,' the 'October Showers' of Mr. Louis Davis, the drawings of Mr. Anning Bell, the 'Jaguars' of Mr. J. M. Swan, the 'Autumn on the Tay' of Mr. D. Y. Cameron: all of these have qualities to recommend them.

The New English Art Club was more than ordinarily thought-provoking, and that says much. As a draughtsman, the powers of Mr. A. E. John have for long been recognised. Now he comes forward in paint with the authority of one almost savagely intent on capturing what is vital. He wrestles with motives of full-blooded, strenuous life, and, for the present unconcerned with graciousness, refinement, aboundingly expresses it. Observe the exigent eagerness of brushwork, the determination to sacrifice nothing of the whole to the part. The intoxicating exuberance, the vigil-

ance of sight, of 'His Studio,' by Mr. Sargent, may blind some to the beauty of this sun-lighted bedroom-studio, with its litter of canvases, its ardently painted white sheets, its sense of glad morning light everywhere. The vitality of Mr. John's brush is by comparison almost unevocative. Mr. Sargent is vivacious as well as vital here. Mr. Wilson Steer's portrait of a lady in black, though as a characterisation slight, is as a picture an unmistakable flower of culture. The painting of the gilt cane chair, of the full black dress under the play of silvering light, of the elegant head seen against the luminous grey wall—nothing better in the kind is to-day discoverable. Apart from the exhilaration of work by these three artists, there were 'Mrs. Jervis White Jervis, sweet of presence, by the late C. W. Furse; 'A Deserted Quarry,' of extraordinarily purposeful design, by Mr. Will Rothenstein; some perplexingly diverse things by Mr. W. Orpen; M. Blanche's 'Charles Shannon and C. Ricketts.'

The exclusive object of the Society of Twelve is the encouragement of original etching and engraving. The *personnel* of the society is promising—Messrs. Muirhead Bone, D. Y. Cameron, George Clausen, Charles Conder, Gordon Craig, A. E. John, Sturge Moore, W. Nicholson, C. Ricketts, W. Rothenstein, C. H. Shannon, W. Strang. Mr. Bone's 'Building' (p. 30) is the most masterly architectural drypoint produced for long. It is constructed with the certitude of the actual scaffolding in Bond Street; the sunlit and shadowed interstices are wrought to a wonder of significance, of beauty emerging from strength. 'Building' suffices definitely to establish Mr. Bone's reputation. Almost each group of drawings and prints in the show warranted study.

In addition to 'Spring,' bought by the Luxembourg, the



Carlotta.

(New English Art Club.)

By A. E. John.



The Hall at the New Gallery during the Exhibition of the Society of Portrait Painters.

Sculpture by Basil Gotto, John Tweed, A. G. Walker and F. Derwent Wood.

pictures by Mr. Lavery at the Leicester Galleries included persuasive studies in tone like the 'Lady in Brown,' admirably disposed interiors, somewhat suggestive of Sargent, vivid transcripts of figures beneath flickering leaves, such as 'Marlotte,' sun-splashed sketches like 'The Row.' Mr. Lavery is always a painter of discrimination, of fine taste, his brushwork suave. A delightful little exhibition at Goupil's of works by Mr. Clausen—intimate interpretations of nature-moments mysteriously potent, flowers painted with

feeling as well as intellectual understanding, essential memories in other kinds—included the hauntingly beautiful 'Willow trees at sunset,' from the 1904 Academy, where its worth was not fully recognised, and 'The Sleepy Child' (p. 30), in composition, colour, accent, a most tender realisation of the trustfulness of young life, the noble guardianship of motherhood. Mr. Clausen responds subtly to fine influences, and he is not ashamed to show that he feels the mystery, the joy and sorrow of the world.

Passing Events.

THE death, on November 11th, of Mr. Valentine Cameron Prinsep, R.A., was no less unexpected than deeply deplored by hundreds who knew and respected him. Born in India—on February 14th—in the year 1838, he first exhibited at the Academy in 1862, was made an Associate in 1879, an Academician in 1894, and in 1900 became Professor of Painting; his predecessor and successor being respectively Professor von Herkomer and Mr. Clausen.

Though he himself made no claims to greatness, Mr. Prinsep knew all the eminent British artists of his time, onward from Mulready—several of them intimately. In the eager days when, at Oxford, the Union was being decorated by those not yet called pre-Raphaelites, he was happy with Rossetti and William Morris; at Gleyre's studio, in Paris, Sir Edward Poynter and Whistler were fellow-students; few, if any, knew Leighton so well as he; in old Little Holland House,

as it was almost forty years ago, Watts lived with Mr. Prinsep's parents; he and Millais had much in common.

AMONG the hundred treasures in the palatial red brick home of Mr. Prinsep in Holland Park Road—pictures, tapestries, objects of art, rare books—none was more highly prized than Millais' 'Eve of St. Agnes,' 1863, which came third in the painter's own esteem, bought by Mr. Prinsep for 2,000 guineas at the Leyland dispersal, 1892. He married a daughter of Mr. Leyland, for whom Whistler painted the Peacock Room, and the purchase of the Leyland Boat Service by the Pierpont Morgan Trust is said to have considerably increased Mrs. Prinsep's fortune. Mr. Prinsep's fund of excellent stories, about all sorts of men and incidents and things, seemed quite inexhaustible. The Memorial Service in St. Paul's Cathedral was an outward mark of the esteem in which he was held.

THE death, on November 11th, of Mr. Edwin Hayes, R.H.A., R.I., removed a veteran and widely-known marine painter. Born at Bristol eighty-four years ago, he began to contribute to London exhibitions in 1854; and from 1857 he has twice only been an absentee at the Academy. In forty years he sent 670 works to London shows, 338 of them to the "New Water-Colour Society," now the Royal Institute. If not strikingly original, the marines of Mr. Hayes invariably indicated knowledge and abundant care. Mr. Samuel T. G. Evans, R.W.S., a member of a family that has directed the art teaching at Eton for more than a century, expired suddenly on November 1st, in the gallery of the Old Water-Colour Society, of which, since 1870, he had been an Associate and member. He had brought for exhibition the three drawings included in the winter show, but life ebbed before he could quit the gallery.

AT several of the autumn exhibitions, sales proved considerably better than was anticipated. Almost one-third of the drawings at the Old Water-Colour Society's



(Society of Portrait
Painters.)

Anthony Hope Hawkins, Esq.

By Hugh de T. Glazebrook.

were disposed of on the two private view days, and the "experimentalism" of the New English Art Club was also well supported. Several of the pen-and-ink drawings of Aubrey Beardsley made from £75 to £100 each at Carfax's, three or four of the 'Morte d'Arthur' series going to South Kensington.

THE only birthday knighthood of interest in art circles was that of Sir Aston Webb, who is responsible for the architectural setting of the Queen Victoria Memorial scheme and the new Science Museum in the Imperial Institute Road, from which the scaffolding was not long ago removed. Sir Aston Webb, born in London fifty-four years ago, was made an Associate of the Academy in 1899, and in June, 1903, a full member, in place of Mr. Alfred Waterhouse, resigned. It is twelve years since his design for the completion of the Victoria and Albert Museum was accepted. His three years' Presidency of the Royal Institute of British Architects ended last year.

MR. JOHN TWEED, the Scottish sculptor, whose projected completion of the Wellington monument was so much discussed in 1903, is at work on a colossal statue of the late Joseph Cowen, to be erected in Newcastle.

BY the death of Mr. Ralph Walter Banks, of Kingston Lacy, the Old Masters Exhibitions lose a generous supporter. Among numerous fine pictures recently lent was 'Las Meninas,' accepted in 1902 by many students as a finished sketch by Velazquez for the Prado masterpiece. In the beautiful Elizabethan house near Wimborne there are, too, 'The Judgment of Solomon,' ascribed to Giorgione, and one of Romney's most famous full-length

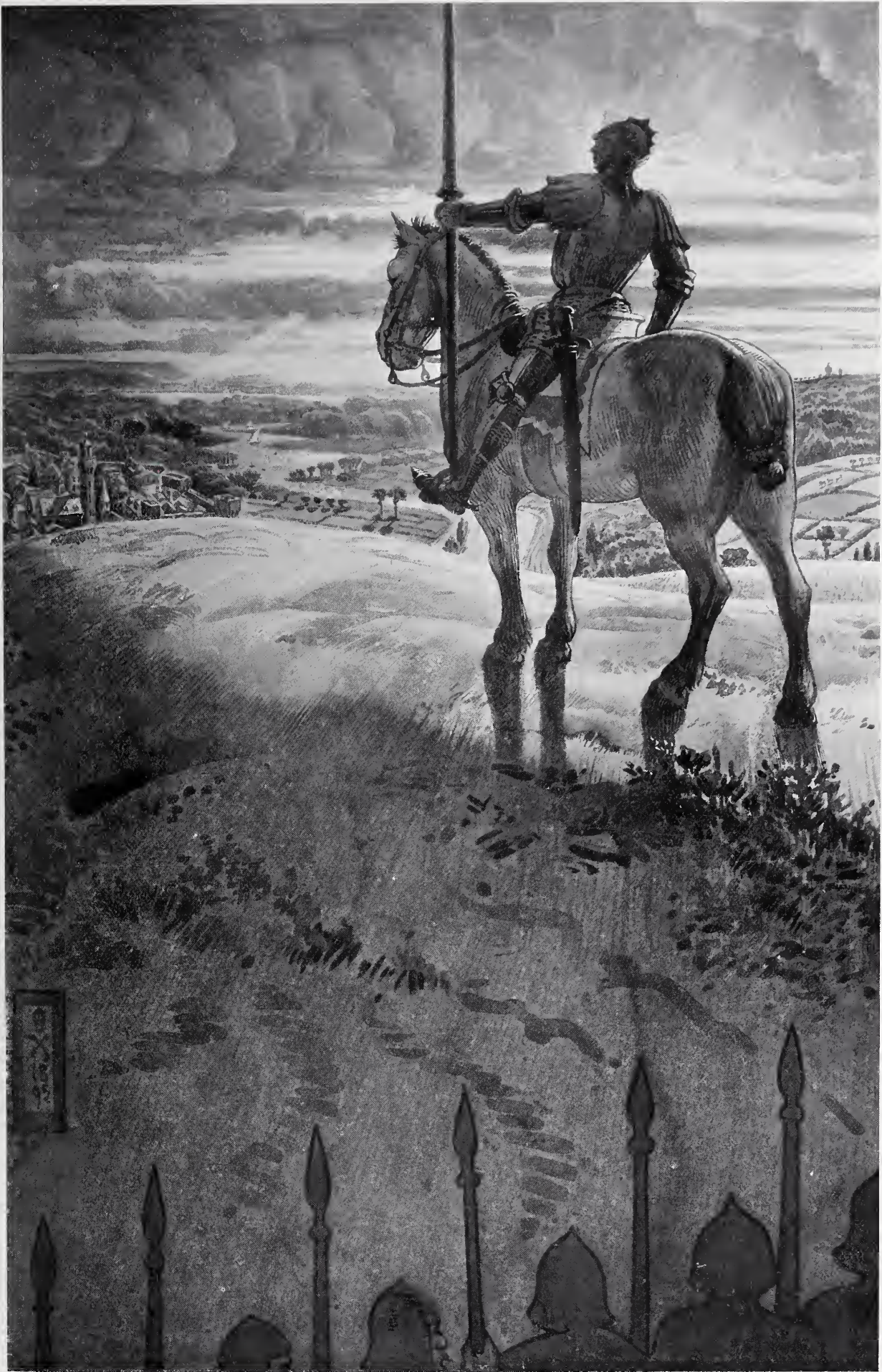


(R.W.S.)

By permission of Messrs. Cassell & Co.

Don Quixote.

By Arthur Rackham.



The Destroyer

By W. D. Scull.

"The art of nations is to be accumulative: the work of living men not superseding, but building itself on the work of the past. Just fancy what a position the world, considered as one great workroom, would have been in by this time if the nations had guarded the spoils of their victories. You talk of the scythe of Time, and the tooth of Time: I tell you, Time is scytheless and toothless; it is we who gnaw like the worm—we who smite like the scythe."

John Ruskin.



(“The Art Journal” Premium Plate, 1905.)

The Surrey Hills.

By H. W. B. Davis, R.A.

portraits, ‘Miss Woodley,’ for which, in 1781, he received 100 gs.

BECAUSE twice in succession Mr. Sargent contributed to exhibitions of the New English Art Club, a rumour gained currency to the effect that he had rejoined the club, of which, in 1885, he was one of the foundation members. But fact did not accord with rumour. Mr. Sargent was a welcome guest, and nothing more.

MR. JOHN LAVERY sent two pictures to the Autumn Salon in Paris, one of them (see plate) being the ‘Mary, in green’ shown at the Guildhall during June and July, 1904.

THE LONDON ALMANACK 1905, published by Mr. Elkin Mathews, Vigo Street, is headed by a well-conceived etching of Old Westminster, by Mr. W. Monk, R.E.

WITH commendable alacrity, the Gallery of Modern Art has been opened in temporary quarters in the Royal Hibernian Academy. French pictures from the Durand-Ruel Gallery, and many from the collection of the late Mr. J. Staats Forbes, are at present prominent features.

MESSRS. DELGADO’S “Union Jack” cards and calendars for 1905 disclose many pretty ideas, and the specimens, as usual, show remarkable excellence in production.

IN the auction-rooms nowadays, incident follows exciting incident so rapidly during the summer that, with the advent of August, a long breathing space is healthy, it

not actually essential. Messrs. Christie did not re-open their sale-rooms till November 18, and, save for the stir of £31,000 worth of Anglesey jewels quite at the end, November was, following its Breton name, the Black Month. The pictures dispersed on November 26 included a Dutch river scene, 37 by 53 in., by Weissenbruch, who died in 1903, 260 gs.; Israel’s ‘Returning from Church,’ 24 by 18 in., and ‘Wayfarers,’ 9½ by 17½ in., 190 gs. and 130 gs.; ‘Stranded Fishing Boats,’ 8 by 13 in., painted by James Maris in 1871, 100 gs. Apart from the four pictures by these three Dutchmen, none fetched three figures. A ‘Head of an Old Woman,’ 14½ by 9½ in., a study by Mr. F. Bramley for his Chantrey picture, fetched 22 gs.; Sir J. D. Linton’s water-colour, ‘Mariana,’ 14½ by 11½ in., 10 gs., against 105 gs. at the Hollingsworth sale, 1882.

The engravings on November 22 included the ‘Liber Studiorum,’ good impressions of the 71 plates, mostly in first published state, with uncut margins, 530 gs. In February, a set, sold separately, eight of the impressions in second state, brought £716 odd; about twenty engravings belonging to Mrs. Langtry, £204; and fourteen etchings by Mr. Axel H. Haig, £143 3s. 6d., including the ‘Interior of Burgos Cathedral,’ 45 gs.

In fine, sensitive state, for even early impressions vary much, ‘The Ladies Waldegrave,’ by Valentine Green after Reynolds, is a particularly difficult mezzotint to procure. At Puttick and Simpson’s, on November 25, an impression of the first state brought £460. The mezzotint was published at 1 gn. At Reynolds’ sale, 1792, an impression made 19s.; at the Lawrence, 1830, with four others—these including the ‘Duchess of Rutland’ and ‘Lady Jane Halliday,’ first states of which in 1901 fetched respectively 1,000 gs. and 450 gs.—£3 10s.; at the Broadhurst, 1897, 560 gs.; at the Blyth, 1901, 500 gs. For the picture Sir Joshua received 300 gs.



Portrait of Mrs. Mary

Mary

A Portrait by Girolamo del Pacchia.

By Claude Phillips,

Keeper of the Wallace Collection.

HARDLY any portrait of the Renaissance has been more discussed, or has given rise to the expression of more absolutely divergent views, as regards its origin, than that of 'A Lady of High Rank' (p. 39), which is No. 42 in the exquisite little gallery of the Städel Institut at Frankfort, and is there, in the newest edition of the catalogue, set down to Parmigianino. The most renowned writers on art, of successive generations, have had their say about it. Lances have been broken by warrior-critics of the North and South, if not for the possession of this beauteous dame, at any rate for the honour of establishing her true artistic paternity. Not only has there been, up to the present time, no general agreement as to the name and nationality of the lady, but—what is far more important in the present case—there has been an absolute disagreement as to the very school of Italian painting to which her semblance, so attractively counterfeited, belongs. The 'Portrait of a Lady of High Rank' was purchased for the Städel Institut in 1850,* at the sale of the collection of William II., King of the Netherlands. It bore then the august name of Sebastiano del Piombo, and as such entered the Frankfort gallery, where it retained for many years this very unconvincing designation. Crowe and Cavalcaselle referred to it in their "History of Painting in North Italy," in the chapter devoted to the works of Sebastiano, but felt, no doubt, certain misgivings on the subject, since they added to their description the qualification, "the handling reminds us curiously of Bronzino." And, as we shall see, the composition, if not the actual handling, does, *longo intervallo*, recall that of the great Florentine portraitist. But the anonymous 'Lady' only then achieved world-wide celebrity when Morelli, with fiery eloquence, championed her cause against Dr. Wilhelm Bode, and on grounds which, at the time, appeared convincing to his followers, assigned the so-called Sebastiano del Piombo to Sodoma. Dr. Bode, in the "Repertorium für Kunstwissenschaft" (XII. 1. Heft, s. 72), had put forward, as the author of the enigmatic portrait, the Netherlander Jan Scorel, by whom there was, and is, a female portrait in the Doria-Panfilii gallery at Rome. I am not aware whether the eminent German critic still adheres to this attribution, the only grounds for which would appear to be the unusual elaboration of the general execution—especially of the jewellery and costume—and the peculiar greenish general tonality of the picture, somewhat resembling that which is to be found in so many Northern works dating from the earlier years of the sixteenth century, but rather in landscape than in portraiture. At any rate, Morelli † triumphantly vindicates the claim of the picture to be considered as of purely Italian origin, and his arguments

under this head are so convincing that I can hardly imagine that they would be seriously traversed in these later days of criticism, when the ground so manfully ploughed up by him has been further cultivated, and made to bear many a rich crop. It is otherwise, however, with the attribution to Sodoma, that suave and facile North Italian, who was half metamorphosed by the Central Italian painters, but also over the Sienese, among whom he lived and worked, exercised a maturing and transforming influence, by no means wholly for good. This attribution met with very general favour, even outside the circle of Morelli's followers and supporters, and it was manifestly much nearer to the truth than any other critical conjecture that had then been put before the world. There was really nothing to recommend the old attribution to Sebastiano, save that the flesh-tints of the lady were of a pallor not unlike that of his Roman period in its Michelangelesque phase, and that the sumptuous table-cover, made up of Persian rugs, was such as we find in some of his portraits: for instance, in the 'Carondelet,' of the Duke of Grafton's collection, once set down to Raphael. It was, no doubt, the desire to identify the portrait of the Städel Institut with the "divine" portrait of Giulia Gonzaga, painted by the Veneto-Roman master for Cardinal Ippolito de' Medici, that prompted the critics of an earlier day to connect with it the name of Sebastiano del Piombo. Some others think they have found that lost masterpiece again in the 'Lady as St. Agatha,' of the National Gallery, while I strongly incline to the belief that, in the magnificent *portrait d'apparat* of Longford Castle—once called 'The Fornarina' (!) and attributed, like most of Sebastiano's Veneto-Roman portraits, to Raphael—we have a picture with much stronger claims to recognition as the real 'Giulia Gonzaga.' ‡

More recently, Signor Bruto Amante, in his 'Giulia Gonzaga, Contessa di Fondi' (Bologna, 1896, p. 137), has renewed the attempt to identify the Frankfort picture with the lost portrait that was destined to console the amorous cardinal for the denials of this young and lovely but, for him, all too Roman matron. But this identification, based on the attribution to Sebastiano, must with that attribution necessarily fall to the ground. Morelli's reasons, chiefly technical, for the ascription to Sodoma are so full and so weighty that, as one reads, they even now for the moment carry conviction along with them. And yet those who have carefully studied the later works of the Vercellese master, in Siena and elsewhere, must all along have had an uneasy consciousness that here is a 'Sodoma' that cannot and will not be exactly paralleled with any of the artist's universally accepted works. There are many points of agreement, no doubt. That the painter of this work has not only submitted to the influence of Sodoma, but has sought to assimilate his

* See the admirable catalogue of the Städel Institut picture gallery, by Herr Heinrich Weizsäcker, 1900; a model of completeness and excellence in every particular.

† *Kunstkritische Studien über Italienische Malerei: Die Galerien zu München und Berlin.* Von Ivan Lermolieff (Giovanni Morelli), 1891.

‡ This picture was reproduced in *THE ART JOURNAL*, 1897, as one of the illustrations in a series of articles by Mr. Claude Phillips on the Longford Castle Collection.

style, if not directly to imitate him, it would be idle to deny. But the points of agreement, or quasi-agreement, do not amount to identity; and they are outweighed by points of difference more essential. The handling, with its smooth, polished precision, with its mode of flesh-painting somewhat hard in its searching perfection, yet not inelastic, lacks the easy breadth and the *sfumato* of Sodoma's later time. The tonality has a superficial likeness to that of the Verellese, but is not obtained by the juxtaposition and commingling of the same component elements. The landscape—though, with its rising ground, its Roman ruin, and its accumulation of turreted buildings, it is nearly akin to that of Sodoma—is not really his, as a comparison with some undoubted works—such as the beautiful 'St. George and the Dragon' in the collection of Sir Frederick Cook at Richmond—will serve to show. The extraordinarily elaborate working out of the splendid dress and ornaments is again not to be exactly paralleled in any duly authenticated painting bearing his name. And, over and above all this, the form and mould of the face as a whole, though it may indicate the effort to get near to his ideal, is not truly his. The conception of the human being is other. Where do we find in this presentment of womanhood, in the fullest perfection of spring merging into summer, his idealism even in dealing with the individual, his graciousness and suavity carried to excess, his "sweetness and light," verging upon effeminacy of view and treatment? We have here inherent evidence that the painter, whoever he was, while he strove to assimilate the charm and the technical style of Sodoma, looked also towards Bronzino. Compare the Frankfort picture with a portrait of the class of the noble 'Lucrezia de' Pucci' in the Uffizi—not necessarily with this particular picture, but with one of the same pose and type—and see how the painter of the anonymous lady has sought to obtain the haughty, elegant carriage, the disdainful composure which are peculiar to the great Florentine. Only there is this difference, that his figure is not as strongly composed, as firmly and decisively placed on the canvas as are Bronzino's men and women, whose aloofness and sovereign distinction is here replaced by a certain cold sensuousness and a dignity not so much natural and confident in itself as worn for the occasion. The lady has contours of an almost Pheidian *ampleur* and harmony, her costume is as tasteful as it is rich. We may admire the rendering of her splendid person, her wonderful jewels and head-dress, even though we fail to find in her likeness any divination of the soul that lies, it may be, dormant beneath. This is why the picture, strange and delightful as it is to look upon—with its tonality of romance and mystery, its striking portrayal of a form of the most flawless beauty, its wealth of interesting and unusual accessories—cannot well be by any great master, be he Sebastiano, or Sodoma, or another. The picture has no very deep or strongly marked individuality, and yet no true ideality; it has, moreover, no very intense vitality to make up for the comparative lack of these qualities. It is a small and not even a very living conception of womanhood that we have here, from which that element of the "divine," that is the very essence of the eternal feminine, is absent; while no very conceivable human being is evoked from the depths to consort with us and answer our interrogative gaze with one as keen and searching. The magnificent dame of the Staedel Institut—she about whom and whose artistic parentage the critics have been as

busy as the Greeks and Trojans were about Helen—is not only not the "divine" Giulia Gonzaga, whose counterfeit presentment, as described, might almost have consoled the disappointed lover for her coldness; she is no very comprehensible human being after all. The skilful artist who depicted her is no Prometheus, no master among those who, with the magic of their brush, have power to infuse into the image of man or woman the breath of life, and, greater wonder still, to make the soul shine forth fully revealed in the eyes, as perhaps it never, in one given moment of life, does or can. The picture is, as I shall attempt to show, the masterpiece of a skilful executant of the second order, seeking to rival a greater contemporary or contemporaries.

But I must not forget to point out that the well-known Italian critic, Commendatore Adolfo Venturi, has found yet another solution for this dilemma of art-criticism. In this *recherche de la paternité*, which is not only authorised but necessary—since we cannot, with a light heart, leave unsolved an enigma in which is involved a work of high rank, though not the very highest—he has put forward the name of Parmegianino, the most mannered and the most gifted of the Parmese after Correggio himself. This solution is accepted by the accomplished director of the Staedel Institut as well as by a certain number of critics, and the anonymous lady of high degree is at present officially set down to the brilliant and daring North Italian, to whose baleful fascinations the premature decadence of Italian painting in certain schools is in a great measure due. Some of us, a little weary of seeking and failing to find any absolutely satisfying solution, have accepted this one with a certain amount of resignation. And yet the more it is examined the less it satisfies. The general tonality of the Frankfort picture is no doubt sufficiently like his in its effect on the eye, although the means by which it is obtained are different; the modelling and placing of the hands is not dissimilar. But what are these doubtful analogies as against the many and striking differences? Parmegianino's conception of the human being was wholly unlike this, and he handled the brush with a vigour, an accent, a daring, to which the master of the Frankfort portrait is a stranger. To take one instance only—compare the so-called 'Mistress of the Painter' by the Parmese, in the Naples gallery, with our portrait, and see what radical differences of conception and method divide the two. Parmegianino, exaggeration and mannerism notwithstanding, imparts some of his own incisive force and fantastic charm to his subject; if his presentment exceeds the modesty of Nature, it, at any rate, has a pulsating life and a power to move which are its very own. And where do we find in his works such a landscape as that of which we get a peep through the window in the Frankfort portrait? Where do we find, in any of these, such careful and deliberate working out as in the modelling of our fair one's perfect shoulders, or the elaboration of her singularly beautiful jewellery and headgear? Where this smooth, even touch? Where this accumulation of accessories—hindering the expression of the composition in its main lines? Where this smallness and lack of intensity, of imagination in the vision? No: the ascription to Parmegianino has, in my opinion, far less to recommend it than that to Sodoma. In a recent number of the *Rassegna dell' Arte*, another Italian critic of renown, Dr. Gustavo Frizzoni, following and approving on this point Herr Emil



Staedel Institut at Frankfort. Photo. Bruckmann.)

Portrait of an Italian Lady.

By Girolamo del Pacchia.



(Brera Gallery, Milan.
Photo Anderson.)

The Virgin and Child with the Lamb.

Begun by a Leonardesque Painter, and completed
by Girolamo del Pacchia (?).

Jacobsen of Florence, has ascribed to Sodoma the famous portrait in red chalks of an anonymous lady in a turban-like head-dress of North Italian fashion, which belongs to the collection of the Uffizi, and was there long described as by Leonardo da Vinci. This very attractive and individual drawing has been ascribed to painters and schools more diverse even than those which have been put forward in connection with this Frankfort portrait. Besides the original ascription to Leonardo, it has been put down to Franciabigio, to Bacchiacca, to Pontormo, to Boltraffio, and now, by two eminent students of Italian art, to Sodoma; one element of the puzzle being that while the costume strongly suggests North Italy, the execution is rather in the Florentine than the Lombard mode. This drawing Signor Frizzoni has, in the *Rassegna*, set side by side with our Frankfort picture, assigned by Morelli to Sodoma, with the suggestion—hardly emphatic enough for a positive assertion—that there is some connection, both as regards authorship and subject, between the drawing and the portrait. The impression made by this juxtaposition is striking at first, but not strong or enduring. The resemblance I believe to be purely fortuitous, and I fail to recognise any true connection

between the two works. The drawing, which I hold to be not by any Milanese or Lombard, but by a Florentine of the Andrea del Sarto group, is bigger in conception and far more living, more convincing as the reflection of an individual, than the sumptuous Frankfort picture. The solution of the one enigma is not the solution of the other: I do not attempt to ascribe the drawing to the painter to whom I am about to give the picture.

I know full well that the name of Girolamo del Pacchia, the Siense contemporary of Sodoma and Beccafumi, will at first be received with incredulity in connection with the famous work which we have now been discussing. That it is artistically high above the level of any painting that has been hitherto recognised as Pacchia's is beyond question. We have here a second-rate man raising himself, by sheer power of taking infinite pains, almost to the highest rank, and thus defeating his own chief aim, since posterity has hitherto given his master-work, that is not so very far from a masterpiece of its kind, to one or other of his great contemporaries. There

is extant for comparison no well-authenticated portrait from the brush of this Siense, and thus, again, the whole question is greatly complicated, and its definitive solution impeded.

Near as Pacchia comes to the "grand style" of the full Renaissance, full as he is of resource, and up to a certain point, too, of technical accomplishment, his is, at the best, but a poor figure in art. The sixteenth century knew no more determined eclectic than he—I might, indeed, say no more unblushing "cribber." The eclecticism of a Sebastiano and a Cariani was lofty and noble compared with his. The first assimilated some of the soul, with the method, of Giorgione; then created, under the influence of Raphael, Veneto-Roman works of such solid truth and imaginative charm in their magnificence that the word plagiarism must not be mentioned in connection with them; lastly, in his ultimate development, showed himself the only great, the only absolutely convinced follower of Michelangelo. Cariani was the most susceptible of painters, and it is as no mere copyist or masquerader that he assumes the Giorgionesque or the Palmesque mode, and at a later stage of his career ranges himself under the banner of Lotto, or indulges

in the dramatic style of Romanino. With Pacchia we are on a much lower level in the hierarchy of full Renaissance art.

In the 'Annunciation' (1518), once in S. Spirito at Siena, and now in the Academy of Arts there, he goes as far back as Simone Martino's famous 'Annunciation' in the Uffizi for his chief motive, while in the 'Visitation' episode of the background he has closely imitated Albertinelli. In the 'Coronation of the Virgin,' still in S. Spirito—one of his best and most complete efforts—the whole upper part of the picture is not merely imitated, but almost copied from Raphael's early 'Coronation of the Virgin' in the Pinacotheca of the Vatican. Raphaelesque, too, in arrangement and aspiration are the 'Madonna and Child with Angels' (p. 43), in the Alte Pinakothek of Munich, and the beautiful altar-piece 'The Madonna and Child between St. Luke and St. Raymond,' in S. Cristoforo at Siena. In the 'Annunciation' of the Confraternita di S. Bernardino, in the same city, Pacchia successfully appropriates the style of Sodoma; while in the 'Birth of the Virgin' he openly imitates the famous fresco of

Andrea del Sarto at the Annunziata in Florence. He puts on the skin of Sodoma again—one might almost say with an intention to deceive—in a 'Holy Family,' which is, I believe, at Highnam Court, in the collection of Sir Hubert Parry. Fra Bartolommeo, or it may be Albertinelli, has inspired him in the 'Virgin and Child' now in the National Gallery (p. 41). In the Oratory of St. Catharine at Siena we find him again as close to Sodoma as may be, in the fresco 'St. Catharine receiving the Stigmata'; while in another fresco of the series—'The Miracle of St. Catharine'—Domenico Ghirlandaio, both at S. Gimignano and in the SS. Trinita at Florence, has been borne in mind. I shall endeavour to show that in the portrait of the Staedel Institut he has imitated on the one hand Sodoma, on the other Bronzino; while in another instance I less confidently suggest that he is to be found grafting himself on to a Leonardesque painter, and striving to combine the pure Leonardesque with the style of Sodoma.

Pacchia belonged to that order of painters who have all the airs and graces of the full Renaissance, and who



(National Gallery, London.
Photo. Hanfstaengl.)

The Virgin and Child.

By Girolamo del Pacchia.

are, indeed, of that period and no other—yet who do not really possess the solid, all-embracing accomplishment or the individuality which would entitle them to take and occupy a definite place in it. Such artists—though they are not, like Pacchia, persistent plagiarists—are, among the Veronese, Giolfino, Torbido in his later phases, even Caroto, when he strives to be a Cinquecentist. They do not, as such, stand firmly in their own proper shapes, or so take root as to draw sap legitimately from their own soil and their own surroundings. Even such men of irresistible force and genius as Gaudenzio Ferrari in North Italy, and Beccafumi at Siena, did not fulfil all the requirements of the artist of the highest rank and the most perfect equipment in the time to which they belonged. Perhaps they, too, lacked balance and self-control, lacked the capacity for legitimate self-development. But then their genius lifted them, in a sense, above the grammar of art, and maintained them if not solidly on *terra firma*, yet in an atmosphere above it, where winged and not mere terrestrial feet support the creative artist. It is only the greatest of all who can walk the earth in loving brother-

hood with man, aiming at and achieving the terrestrial truth, and who can yet, when the occasion warrants, soar into the prismatic clouds of fantasy, or higher still, into the very empyrean. But these, the divinities of art, conceive of mankind and of Nature as the god conceives. Pacchia cannot soar with these; and he cannot, rich technical equipment notwithstanding, stand unaided on the earth. Piercing through all these imposing disguises which he wears with a certain degree of dignity and success, are certain technical peculiarities by which he may be recognised. His modelling of the human face, over round and smooth in the moulding of the surfaces, with a certain prominence of the cheek-bones, well-enveloped as they are in flesh, is very noticeable. So is the drawing of the eyes, nose and lips; the peculiar setting of the eyes in the orbits, and the peculiar drawing of the upper and lower lids being the most striking of all the technical characteristics which I find in Pacchia's work. The hands, long, shapely and elegant, are, nevertheless, weak and ineffective for use; they are elements of design for decorative purposes, seldom or never apt to express and complete an individuality, or to accentuate a dramatic conception. The type is near to that of Sodoma, and yet distinguishable from his. Pacchia is perhaps most original and most charming in his landscapes—vaporious and well-watered, or, it may be, wooded and mountainous.

My attribution of the Frankfort picture to him is, after all, best to be supported by a comparison of this canvas with some undoubted works of the painter. Place the head of the anonymous lady in juxtaposition with that of the Virgin in the 'Annunciation' of the Accademia at Siena; or, better still, with the angels' heads in the 'Virgin and Child with Angels' of the Alte Pinakothek at Munich. The points of material resemblance between the modish beauty and, in the latter work, the angel seen in three-quarter face to the left, the absolute identity of style in the two heads—these things constitute stronger evidence in favour of Pacchia's authorship than any mere words could furnish. Compare the hands, too, in the Frankfort portrait with those of the Virgin in the 'Virgin and Child' of the National Gallery, and see not only similarity of type, but an astonishing similarity—amounting almost to identity—of pose. This fashioning of a hand that is a shapely flapper of flaccid muscular tissue rather than a strongly-knit prehensile extremity, suitable for use and strong in expression, recurs with unvarying regularity in all Pacchia's most representative works. The landscape seen through the classical mouldings of an open casement in the Frankfort picture, though manifestly painted in emulation of those of Sodoma, is, in its structure, its moulding of towering eminence and gentle slope, its rendering of foliage, quite characteristic of our painter. It may with profit be compared with those in the examples of the master which I have mentioned as being at Siena and in the National Gallery.

One very striking piece of material evidence in favour of the attribution now proposed is the fact that real gold, not gold simulated by paint, is freely used on the elaborate working-out of the head-dress and jewellery, in the trimming of the chemisette and the dark green robe, and in the fashioning of the fan-handle. Now this is a notable characteristic of Pacchia's technique, and a by no means

common *procédé* in Central Italian art of the period in the Renaissance to which he belongs. In the 'S. Bernardino of Siena' of the Alte Pinakothek at Munich the heavy framework which encloses the monogram of the Saviour, guarded by its glory of flame-like rays, is entirely of gold hatched with black; and this framework, by the way, bears in its mouldings a curious resemblance to the framework of the stone casement in the Frankfort picture. The star on the mantle of the Virgin in the Munich picture is of gold; the hem of the Virgin's mantle in the National Gallery picture is followed by a line of gold; and this part of the demonstration might be carried much further. But here I must leave this part of my subject for the present, in the hope that I may be deemed to have shown that an attribution, which at first might be deemed a mere rash, if plausible conjecture—"caught out of the air," as the Teuton phrases it—has many strong points in its favour, and is, indeed, supported by much weighty evidence of a positive and negative kind, such as cannot, I think, be adduced in support of previous ascriptions.

With no little trepidation do I proceed on my way, treading gingerly as I advance, and fully aware that my next ascription is much more tentative, and that it may be deemed rasher and more fantastic still. And yet I must venture. There was added to the gallery of the Brera, some years ago, a 'Madonna and Child with the Lamb' (p. 40) of Leonardesque aspect and unusually brilliant, enamel-like colouring, which Morelli and Gustavo Frizzoni then put down to Sodoma, and, if I remember rightly, placed, notwithstanding its affiliation to the Milanese school, in his later time; this ascription meeting with very general acceptance, and appearing to me at the time, as I must own, definitive. By degrees various doubts have asserted themselves unbidden, and questions have raised their heads for solution. The colour-chord, in its depth, its brightness, and strength, is sufficiently near to that which is most characteristic of the Vercellese painter; the landscape is similar to his; there is a *parti pris* of suavity, such as we look for and find in him. But the type of the Madonna is not really his; the suavity is forced, the group as a whole is lifeless. And then there is the difficulty that the picture is obviously not in Sodoma's first or pre-Sieneser manner, and that it is difficult to understand his temporary return, at a later stage, to Leonardesque aims and the Leonardesque mode. The problem is rendered much more difficult of solution by the fact that we have here some painter—Sodoma or another—completing a picture designed by a painter very near to Leonardo da Vinci, indeed, laid in and partly worked upon by him; a good part of the foreground, with its stiff, half-conventionalised flowers, being clearly from this earlier hand.

Thus the artist who has undertaken the completion of this painting—left probably unfinished, like so many of the same school—has been compelled to adopt the design, and also to a certain extent the types, of another. I am led for various reasons, now to be given, to put forward the suggestion—a conjecture as yet, rather than an opinion—that we have here, as painter No. II. working up and completing the work of painter No. I., not Sodoma, but Pacchia. What first led me to this attribution, which may to many seem more fantastic still, and less well grounded, than that which forms the main subject of this article, is the type and quality



(Alte Pinakothek, Munich. Photo. Hanfstaengl.)

The Virgin and Child with Angels.

By Girolamo del Pacchia.

of the landscape, which appears to me singularly characteristic of Pacchia, and in absolute agreement with the backgrounds of many of the pictures already cited: especially with that of the 'Annunciation' in the Accademia of Siena, that of the 'Madonna between St. Luke and St. Raymond' of S. Cristoforo, and, above all, that of a very interesting 'Annunciation' which was contributed to the recent Exhibition of Sieneſe Art, held in the Palazzo Pubblico of Siena, by Signor A. Edoardo Martini (Alinari: No. 18,920). But there are other points that bring the 'Madonna and Child with the Lamb' of the Brera close to Pacchia. The Madonna's head, though for the reason above given it is more obviously Lombard in type, comes very near in pose and intention to that of the 'Madonna' in the S. Cristoforo altar-piece; but nearer still—curiously near, indeed, in its exaggerated suavity and attempted *Innikkeit*—to that of the Virgin in the 'Annunciation' of the Siena Exhibition just now referred to. The divine Bambino, with his cheeks of an excessive chubbiness and projection, would, were his head shorn of its curly Leonardesque or rather Boltraffian locks, come very near to the Infant Christ of the National Gallery. The hands of the Madonna are the same handsome, invertebrate, mainly decorative adjuncts that we find in Pacchia's accepted works. True, though we have seen him assuming the airs, and adopting the compositions, of greater masters of the Umbrian, Florentine, and Sieneſe schools, we have not hitherto found him masquerading as a Leonardesque Milanese, save when he gets a strain of the Lombard exquisiteness and the Lombard affectation through Sodoma. Still, there is, on reflection, nothing that need astonish—but quite the reverse—in the conjecture that he, who knocked at every door in turn, and whose system was, reduced into practice, "*je prends mon bien où je le trouve*"—that Pacchia should have sought for once to annex Leonardo and his Milanese

followers, as well as Fra Bartolommeo, Albertinelli, Andrea del Sarto, Raphael and Sodoma. Like the bee, he sipped from every flower, and from the heart of each sought to draw forth its sweetness; but, unlike the untiring little worker, he never succeeded in so metamorphosing and making his own what he stole that it became his by right not only of appropriation, but of assimilation and re-creation.

A radical re-casting and transformation can only be effected by him who transforms by the fusing power of genius what he lays hands upon; and Pacchia borrowing precious things showed them in his weak adaptations less precious. Nothing in his hands suffered a change "into something rich and strange," as when Raphael adapted Perugino's 'Sposalizio,' or Domenichino painted after Agostino Carracci 'The Communion of St. Jerome.' The contrary process was ever at work, with the dispiriting results which meet us at every turn when we set ourselves to study his work. If the beautiful and puzzling portrait of the Staedel Institut is distinguished not only by a technical perfection, but by a charm such as are but rarely to be met with in the work of this middling Sieneſe it is, perhaps, that here, though he has—with a fair if not a full measure of success—sought to rival the suavity, the radiant charm of Sodoma, and to combine it with something of the sculptural repose and grandeur of Bronzino, he has yet unconsciously, in the underlying and most essential elements of portraiture remained true to his own idiosyncrasy, and has successfully, because sincerely, striven to raise that artistic self to a higher point than it has elsewhere touched.*

* I am strongly inclined to believe that the 'Portrait of an Italian Gentleman,' No. 351 in the National Gallery of Ireland, and there ascribed to Solario, may turn out to be by Girolamo del Pacchia. I cannot, however, be at all positive on this point, as I am not acquainted with the picture itself, but only with a fairly good photograph of it. The landscape is very much in his style, and the type, the structure of the head, recall that which we frequently find in male personages in the frescoes and altarpieces of the master at Siena. I must add that the Director of the gallery, Sir Walter Armstrong, does not as yet accept this conjectural attribution of mine.

Romney.*

ALMOST coincidentally with the demolition of the house, No. 32, Cavendish Square, where from 1775 till 1796, when he moved to Hampstead, Romney pursued assiduously what—ever mistakenly bent on imaginative interpretations of Shakespeare and Milton—he called the "cursed drudgery" of portraiture, a monument was raised to his memory in the form of an admirably printed two-volume work, containing some seventy photogravure plates, all after interesting, and some after little-known pictures. For long collectors have possessed books dealing adequately with the *œuvre* of Gainsborough and Reynolds, indubitably the foremost portraitists of the British School. Romney, whose claim to third place is now widely conceded, has not waited in vain. At the sale of Miss Romney's property in 1894, Mr. Humphry Ward acquired the artist's manuscript diaries, note-books, some letters, and the like. In his introductory essay Mr. Ward draws on these. He makes

no attempt exhaustively to deal with the life and art of Romney, as, for instance, Sir Walter Armstrong has delightfully done in the case of Gainsborough. Mr. Ward is lucid, concise, judicial. In a singularly fair spirit he outlines the rather uninteresting life of Romney, indicates his inappropriately high ambitions, suggests his intellectual limitations, his wandering enthusiasms. Wisely, probably, the ground covered by former biographers is not in detail re-trodden, but where fresh and trustworthy material was available it has been pressed into the service. The "man in Cavendish Square," as Reynolds slightly called his rival of the north side of Oxford Road, was not a romanticist, though some hold that the family name is Rumney, said to derive from Romany, those wanderers, kindlers of the wayside fires. Unlike Reynolds and to a lesser extent Gainsborough, Romney left little impression on his sitters. Chroniclers of the day seldom mention him; as a personality, apart from his pictures, he has but a slight existence. The main facts relating to his marriage, his years-long desertion of his wife, his final return, old, desolate, to Kendal,

* Romney: A Biographical and Critical Essay, with a Catalogue *Raisonné* of his Works, by Humphry Ward and W. Roberts. 2 vols. T. Agnew & Sons. £8 8s. Edition de Luxe, £12 12s. Limited editions.

are set out without any attempt at mitigation. Fitzgerald said that "even as a matter of art," the wife's quiet act of devotion—she received him and nursed him to the end—is worth all Romney's pictures. In the sum of things it may well be so. As to the artist's "divine lady," the "sun of my hemisphere," an interesting chapter is devoted to her, and in a sentence Mr. Ward gives us his opinion:—

"That Romney was really in love with Emma, but that Emma probably never knew it, and that it never occurred to her to return the passion, because she was at the time, until long after her departure for Naples, honestly and heartily in love with Charles Greville."

An all too short section is given to an estimate of Romney's art. If he knew little of the deeps of life, if he had hardly anything of the spiritual insight which enabled Gainsborough to press closely to the heart of things, little of his inward illumination and instinctive sympathy, all now agree as to the "large and unfrittered design" of Romney's best works—on occasions he could be positively bad—the enduring grace and suavity of many of his portraits. Quite invaluable to Romney students are the reprinted Diaries from March 27, 1776, to December 31, 1795, the year 1785 missing. The entries have been transcribed as closely as the sometimes almost indecipherable writing permitted, the correct name of the sitter, and cross-references, where serviceable, being added in brackets. Some 9,000 sittings were given in less than twenty years, and in 1777 alone about 150 pictures were finished. That puts the modern portraitist out of conceit with himself. It is difficult too highly to praise the catalogue *raisonné*, with details of 2,000 pictures or so. In its kind it is as nearly perfect as can be

expected; the amount of careful research involved in the compilation is extraordinary. All important entries have a concise biographical note as to the sitter, a description of the portrait, the dates of the sittings, when possible the original price paid and those, if any, at subsequent auction sales—the sums realised at Christie's during the last few years are for some reason frequently omitted—when and where exhibited, and references to engravings and other reproductions. A hundred interesting facts emerge from perusal of this exhaustive and admirable catalogue. No possessor of a Romney picture can afford to be without it, one would think. The "re-discovery" of Romney has, of course, had sensational money-results. For instance, a picture valued in 1816 at 50 guineas not long ago changed hands at something like £20,000.



(From "Romney," by Humphry Ward and W. Roberts (Agnew).)

Miss Vernon as "Hebe."

By George Romney.

UNDER the heading "The 'Romance' of Collecting" (p. 53), some particulars are given of the Tomlinson Romney recently sold at Christie's for 6,500 guineas.



(Photo. Alinari.)

The Ascoli Cope.

The Ascoli Cope.

SOME two years ago a famous piece of ecclesiastical embroidery, known as the cope of Nicholas IV., was stolen from its place among the treasures of the Archbishopric at Ascoli, in that part of Italy known as the Romagna, the former Papal States, between Ancona and Spoleto. Early in 1904 a magnificent specimen of silken and gold-thread English embroidery on linen, of the kind celebrated in old times as *opus anglicanum*, in form of a cope, or bishop's mantle, was offered for sale, and bought by Mr. Pierpont Morgan for a large sum of money. It was by him lent, with other objects from his collection, to the Victoria and Albert Museum for exhibition. The cope rivals in interest the noted Syon cope, which is among the treasures of the museum: in beauty of execution, colour and design, the Ascoli cope is thought by many to surpass that curious example of thirteenth century English needlework.

The Ascoli cope has added one more romance to the many attached to the various objects of art at South Kensington, and has recently inspired many paragraphs in the daily papers of England and Italy; for, amongst the hundreds of foreigners who visit the museum was, in 1904, an Italian priest from Ascoli, who, surprised and delighted, recognised in Mr. Pierpont Morgan's cope the lost treasure of Ascoli—the *pluvium*, or cope of Pope Nicholas IV.

The story told at home, the people of Ascoli ardently desired to recover possession of the precious vestment which had been theirs for six hundred years, and the Italian Government, which has made stringent laws against the expatriation of her art-treasures, made enquiries. The romance has, however, ended happily, for the present

owner has generously restored the valuable object to Italy at his own cost. The grateful citizens of Ascoli propose to present Mr. Pierpont Morgan with the freedom of their ancient city, and, possibly, to place his portrait-bust in a place of honour in their municipal palace.

The cope will shortly be sent back to Italy, and its reception will doubtless be an occasion for a popular festival in the city of Carlo Crivelli.

This is not the first romantic incident in the history of this beautiful specimen of church vestments, for it was robbed of its incrustation of jewels at the end of the eighteenth century, when many thousands of tiny seed-pearls went, with other precious stones, to the treasure-chest of Napoleon, as forced contribution to his wars. It was originally bestowed, with a rich mitre and other gifts, upon the cathedral at Ascoli by Pope Nicholas during his short pontificate (1288–1292). When Messrs. Alinari's photograph was taken at Ascoli some years ago, an inscription on the wall below the cope stated that Pope Nicholas was born in Ascoli, became a Franciscan friar, then Cardinal-bishop of Palestrina, and then Pope.

The French writer upon antique embroidery, De Farcy, in the supplement to his valuable book, published four years ago, quotes, and supports the view of others of his countrymen, in asserting that the needlework of the cope is of French origin, and says that it was ordered by Nicholas III. The style of this piece of work is, however, that well-known and highly esteemed throughout the country as the *opus anglicanum*; such work was doubtless imitated and practised in some French convents, as it was later in Italy.

Painted Decoration.

By John Dibblee Crace, Hon. A.R.I.B.A.,

Past Master of the Worshipful Company of Painters.

IT is, perhaps, not inopportune to point out, at a time when much is said and written about art and its application—said and written, too, as a rule, from the standpoint of what may be called “preferential” criticism—that there really exist, in most branches of art, some laws which make for excellence: that these laws are independent of style or period: that observance of them is to simplify the way to a successful result: that to disregard them is to risk everything. The laws that can be stated simply in words leave very ample room for individual treatment and expression in the work itself; they, in fact, facilitate thoughtful or fanciful work; for their recognition leaves the mind free to seek its own end in its own way, instead of becoming wearied in a labyrinth of uncertain paths. They, indeed, make clear what to aim at. A few such simple laws there are which relate particularly to the use of colour in connection with architecture. We will consider only internal architecture, because the application of colour to external work is exceptional, and would require separate explanation and examples.

It must be owned, surely, that, nowadays, the general ideas as to what constitutes the “decoration” of a building are sufficiently amorphous. To the average artist it means pictures painted in available spaces, and he is for leaving everything else plain, “to set off the pictures.” Another looks upon it as a question of selected tints. A third takes it as a matter of finding a suitable series of subjects or devices, and regards it as a question of iconography; whilst yet another concentrates his interest on the question of “period” or style. But the question of the effect, on the building, of the one completed whole is not thought out at all. The structure is treated as a sort of case for such art as it may be favoured with, and which is then spoken of as its “decoration.” If, however, we agree that by “to decorate” we mean, or ought to mean, “to

beautify,” then surely all these methods of approaching the subject of the decoration of architecture are—to put it gently—very incomplete. What the aim should be is clearly to make the building more beautiful by whatever art is expended on it.

Let us then go back to architecture itself for a moment, and begin by the very large question, “What quality is it which chiefly makes for dignity and beauty in architecture?” May we not say that “repose” is that quality? For “repose” comes of a sense of firm and well-balanced stability—that physical essential of structure—and, unless the impression of stability is received at once, at the first flash as it were, the mind is thrown into a condition of doubt and enquiry which annihilates the sense of repose. All the beauties of detail must be discovered after, not before, the conviction of stability is established.

It follows, therefore, that any colour used in beautifying the interior of a building must be used in aid of the quality



Ceiling in the Church of San Sisto, Piacenza.
From a water-colour drawing by
J. D. Crace (1901).



Church of S. Trinita, Florence.

of repose in its architecture, and that wherever its use detracts from this quality it does not beautify, but tends to injure the impression to be made on the spectator by the dignity of the architecture itself.

The deduction which would be drawn by the inexperienced from this admission would probably be that this is all a question of limiting the colour used to very low tones, and in fact, using no colour which may arrest the attention. Nothing could be more erroneous than this suggestion. Such a treatment can only produce dullness, confusion and uncertainty. Dullness and lack of interest do not make for the quality of repose any more than they do for beauty. Low tones of colour have their use, but their purpose is lost if they are spread everywhere. It is not by using exclusively unobtrusive tones that the legitimate end of colour can be obtained; it is by adjusting the value of the colour to its proper position in the scheme of expression, and to express—or maintain the expression of—structure is a requisite function of the colourist when dealing with architecture. On the one hand, the artist who uses only unobtrusive tints is like the man who addresses an audience in monotonous speech, unbroken by pause or emphasis. However good his matter, his audience find him dull, because they cannot follow his argument. On the other hand, he who does not adjust his colour so as to afford due expression to the essentials of form, may be compared to one whose emphasis



(Photo. Anderson.)

The Ascension. School of Giotto.

Vault of the Spagnuoli Chapel, Church of S. Maria Novella, Florence.

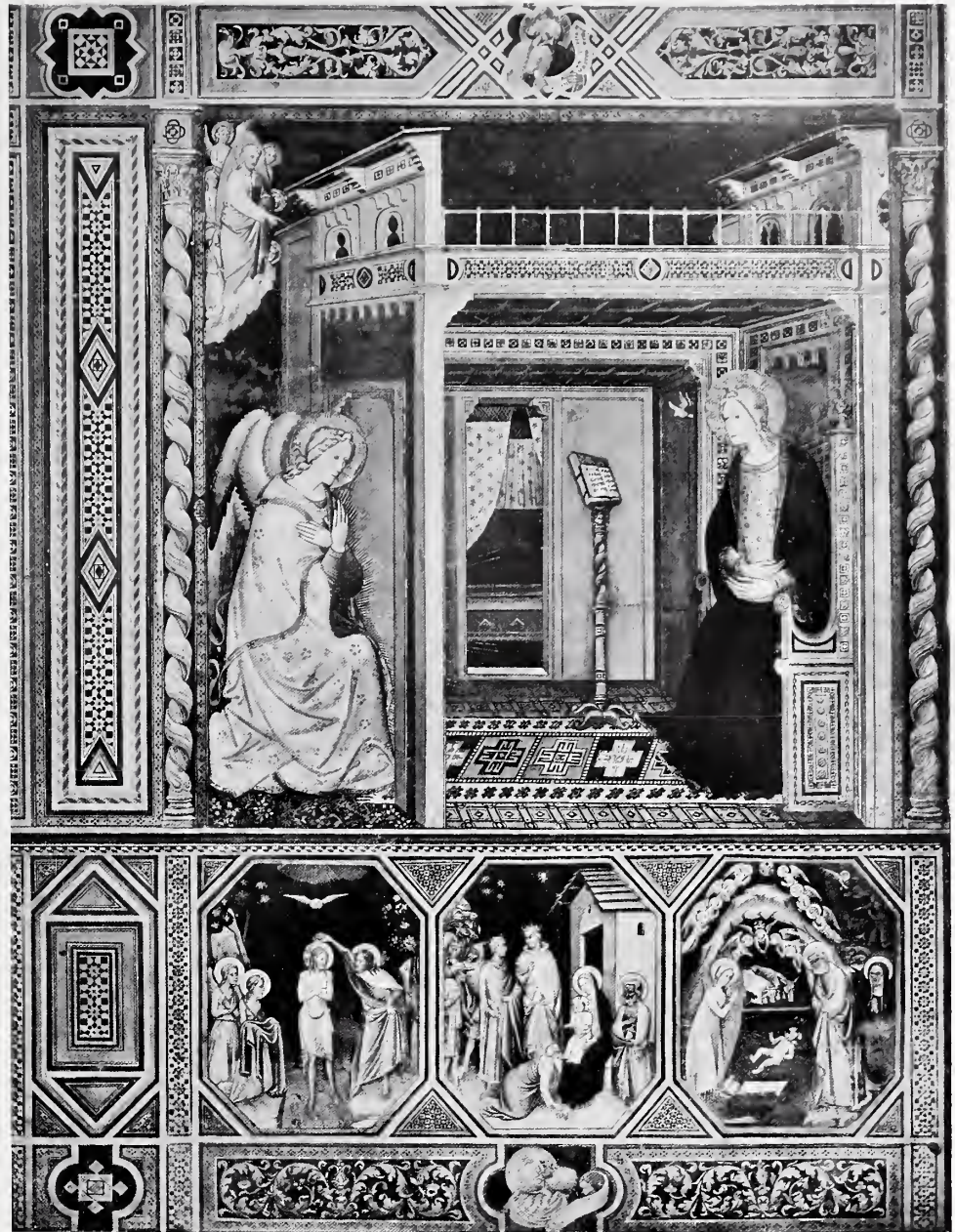
and aspirates are misplaced, and who consequently irritates and befogs his audience. Similarly, the exaggerated accentuation of form is as offensive as the tautology of a speaker who has not the discretion to know when he has made his point, but thumps the cushion and repeats his argument.

We may, then, take it as a canon of the decorative art that colour only beautifies architecture when so used as to assist the suggestion of stability. Let us, then, see how it can effect this purpose. Now there are, broadly speaking, two great classes of interior of importance enough to be considered in this connection:—(1) Those which have complete architectural expression, with mouldings and details, which already assist the eye in recognition of form and structure; and (2) those which are devoid of all such features, and which, previous to their decoration by colour, are mere empty shells, depending altogether for interest and repose on their ultimate surface decoration.

To this latter class belong two examples whose reputation is world-wide—the Sistine Chapel in the Vatican, and the Arena Chapel at Padua. I adduce these as presenting to the painter precisely the same problem, and therefore as showing how widely different a treatment in execution may still come within the same governing principle. In each case, there being no structural expression in the building itself, the painter has understood that he has to supply some substitute which, by suggesting constructive stability, may prevent that uneasy wandering of the eye which disturbs the mind, and may sufficiently satisfy the unconscious demand.

Giotto, in the unaffectedly simple method of his time, effects this by broad bands of ornamental border, vertical and horizontal, which suggest structure, and explain the general form.

Michelangelo, with his teeming imagination, his knowledge of perspective, and his unprecedented power, whilst accepting the vertical and horizontal division of the walls made by his predecessors, will not limit himself to the suggestion of structure above, but fills his roof with the direct representation of structure, is justified, perhaps, by the fact that there are no real architectural features to control him. Still, it is not amiss to bear in mind, in the



(Photo. Alinari.)

The Annunciation.

Wall decoration in the Church of S. Maria Novella, Florence.

presence of his stupendous power, that this excess gave the death-blow not only to the beautifying of architecture by colour, but to what was best in architecture itself.

Can we for a moment imagine what either building would look like with some of the same paintings isolated and the remaining surface left plain "to show them off"?

In another very charming little interior, we see the same purpose effected in a somewhat different way. The ceiling of the little chapel of San Bernardo, on the upper floor of the Palazzo Vecchio at Florence (see plate facing p. 52), is segmental in section, and void of all moulding or relief. But in the decoration the surface is divided into panels by a framework, in which a narrow band of dark blue defines the forms which represent structure, just as the veins and ribs of a leaf do so; and this blue is, in mass and colour value, the most important feature, which the eye cannot fail to recognize *before* examining the beautiful little pictures of the panels—a Crucifixion in the centre, the four Evangelists



Vaulted Ceiling, Church of Santa Maria del Popolo, Rome.

By Pintoricchio.

at the four angles, and the emblems of the Passion, borne by children, in the little octagons between. The black tablets on either side, next the walls, help to throw up the centre. This decoration is the work of Ridolfo Ghirlandaio.*

Another instance of the expressive use of colour in defining the architecture, where pictorial art is employed, is the little flat cupola in the church of San Sisto at Piacenza (p. 47). Here, the little angel musicians are painted against a blue sky, whilst the dividing white ribs are emphasized by a much darker blue band. This dark blue is taken up, hori-

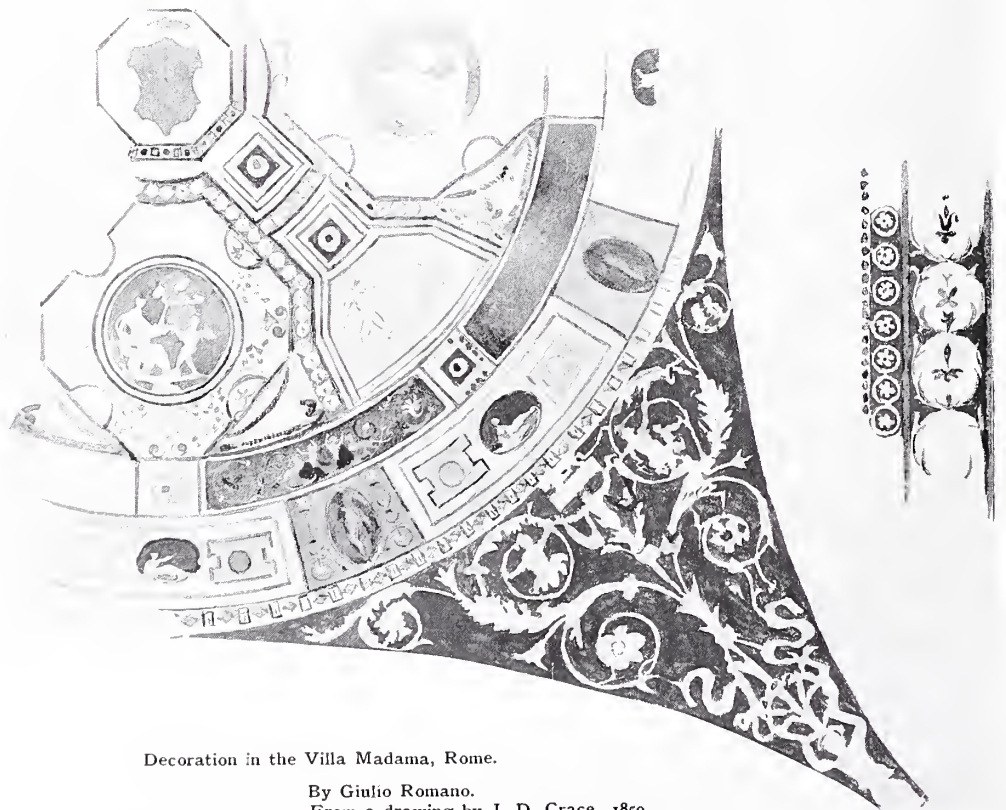
* In the coloured plate it will be noticed that the gold grounds are hatched over with cross lines in brown. This is often spoken of as "imitation of mosaic": but the mere fact that the hatching is *on the gold only* shows that this is an error. It is really one of several devices used by the decorative artists to subdue the glare of the gold and, by giving it an evident surface, to keep the gold grounds and the painted subject in the same apparent plane. Dots are sometimes used instead of lines; or sometimes a running diaper of fine scroll-work. But the object was the same. The French decorative painters made use of similar devices when, as under Louis XIV., gold grounds were largely used.

zontally, in the ornament on gold ground, which forms a sort of frieze under the eight panels; whilst the black ground in the spandrels helps to lift the little dome and to purify the colour. The illustration also serves to show how usefully a first study for any decoration may be made in black-and-white; so that the importance of the *relative force* of colour can be considered before the problems of harmony are dealt with. It is the "relative force" which will most affect the architecture.

But returning to that side of the subject which is concerned with interiors having already their architectural expression, to be made more beautiful, more perfect, by colour: here the painter is under one supreme obligation. He must remember that it is not only his own reputation which is at stake. His first duty is to the building, and no part of that building is to be looked on as a mere canvas for his subject, nor as a frame for the work he exhibits there.

The view of the interior of the church of S. Trinita at Florence is an example, although by no means faultless, in some of its features, of this welding together of the architecture with the painting. The broad effect of arches, blocked out in dark and light *voussoirs*, bounded by a firm red line, preserves the evidence of structure: while the colouring of the pictorial work is extended into the structural forms by the rich borders which frame them (p. 48).

It is with an eye to the *greater* picture, the view of the whole interior (or so much as can be seen at one time), that the individual subject must be conceived and painted, with such accessory colouring in its surroundings as will help to weld it to the architecture and avoid its disturbing the structural lines, or affecting prejudicially the proportions.



Decoration in the Villa Madama, Rome.

By Giulio Romano.

From a drawing by J. D. Crace, 1859.

We can see for ourselves that the great men of the Renaissance were able to do this without fear for their pictorial work, and most interesting it is to observe by what variety of method this end was attained.

Giotto and the early painters who, in their subjects, used rather flat masses of pure tones of colour, realising that these would attract the eye too readily from the lines of structure in the vaulted ceilings, not only accentuated the simple rib of the groining, but supported it by wide and clearly defined borders, which at once aided the recognition of constructive form and allied thereto the paintings in the spaces between. This may be seen at Assisi; in the Spagnuoli chapel at Florence (p. 48); in Spinello Aretino's work in the sacristy of San Miniato, and in innumerable other examples. These luminous paintings, with little or no chiaroscuro, required the clear, precise definition of such borders, with their strong colour-value, which serve to maintain the lines of the building.

The painter recognises the true relation of his art to architecture. His aim is to make the whole into one complete work of art, not to distribute pictorial patches on any spaces he can find. Observe how, in the 'Annunciation' from S. Maria Novella (p. 49), all the surroundings serve to ally it to the building.

A little later we have Pintoricchio at Siena, in that wonderful example of decorative skill in colour, the Sala Piccolomini, using the most brilliant scale, and explaining the forms by counter-changing the coloured grounds, gold, black or red, toning them down by the ornament painted on them, and keeping the full value of the same hues for the separating band. Yet it has never been suggested that the famous frescoes of the walls are the worse for these colours in such close proximity. As a matter of fact, each is a part of one complete scheme.

The same artist's work elsewhere, as in the church of S. Maria del Popolo, shows a remarkable power of handling pure and bright colour with a sound decorative judgment (p. 50). A careful examination of them will show that he was full of resource, and had very clear perception of what could be done with colour. Of the school of Raphael, a little later, by whom so much decorative work was done, Pierino del Vaga was probably the one who had the truest decorative sense. His loggia and rooms in the marine palace



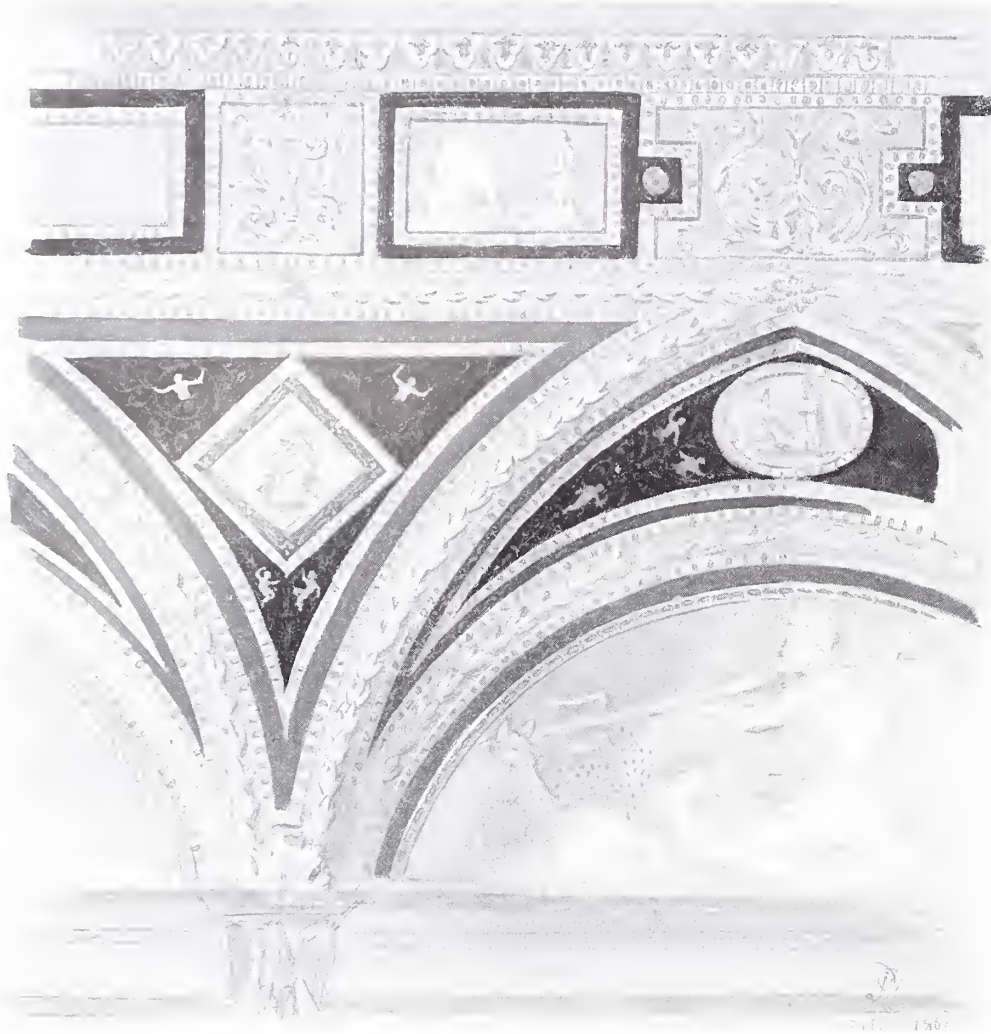
Vaulting in the Palazzo Doria, Genoa.

By Pierino del Vaga.

From a drawing by J. D. Crace, 1863.

of Andrea Doria, at Genoa (pp. 51, 52), afford a beautiful example of his treatment, which was more cohesive and more expressive of form than that of most of the talented group. They had all drunk of the same fountain, the stream of delicate fancy and exquisite detail revealed in the antique decorations of the ruins of Cæsar's Palace; but they had been so carried away by their admiration that, with the beauty, they had accepted some defects, the defects of a decadent period. Their models, full of exquisite skill, were often over-lavish, often lacked reticence and purpose. We consequently find these defects recurring in the works of Giulio Romano and his brother-artists at Rome or at Mantua. Full of lessons as they are, one has to own that the effect is often scattered, overcharged, lacking repose. At the same time, they present a mine of valuable suggestions and instruction for the discriminating student.

There is still visible, in the treatment of the vaulting of Parma Cathedral by the followers of Correggio, the intention of defining and supporting the constructive forms, but with a lessened sense of the obligation, and with some confusion in the result. Still the pictorial work is not left to "show off" by itself. The decoration is still a real whole—not a thing of shreds and patches. The object of this article is not, however, to criticise individual examples, but by adducing



Vaulting in the Palazzo Doria, Genoa.

By Pierino del Vaga.
From a drawing by J. D. Crace, 1863.

those which are well known, to show how fallacious is the idea that detached pictures, in whatever medium or manner, constitute the decoration of a building; or that even masterpieces of the painter's art, painted for decorative purpose, can gain by isolation on the one hand, or on the other suffer by being brought into due relation to the building, which they can only beautify by becoming a part of the whole.

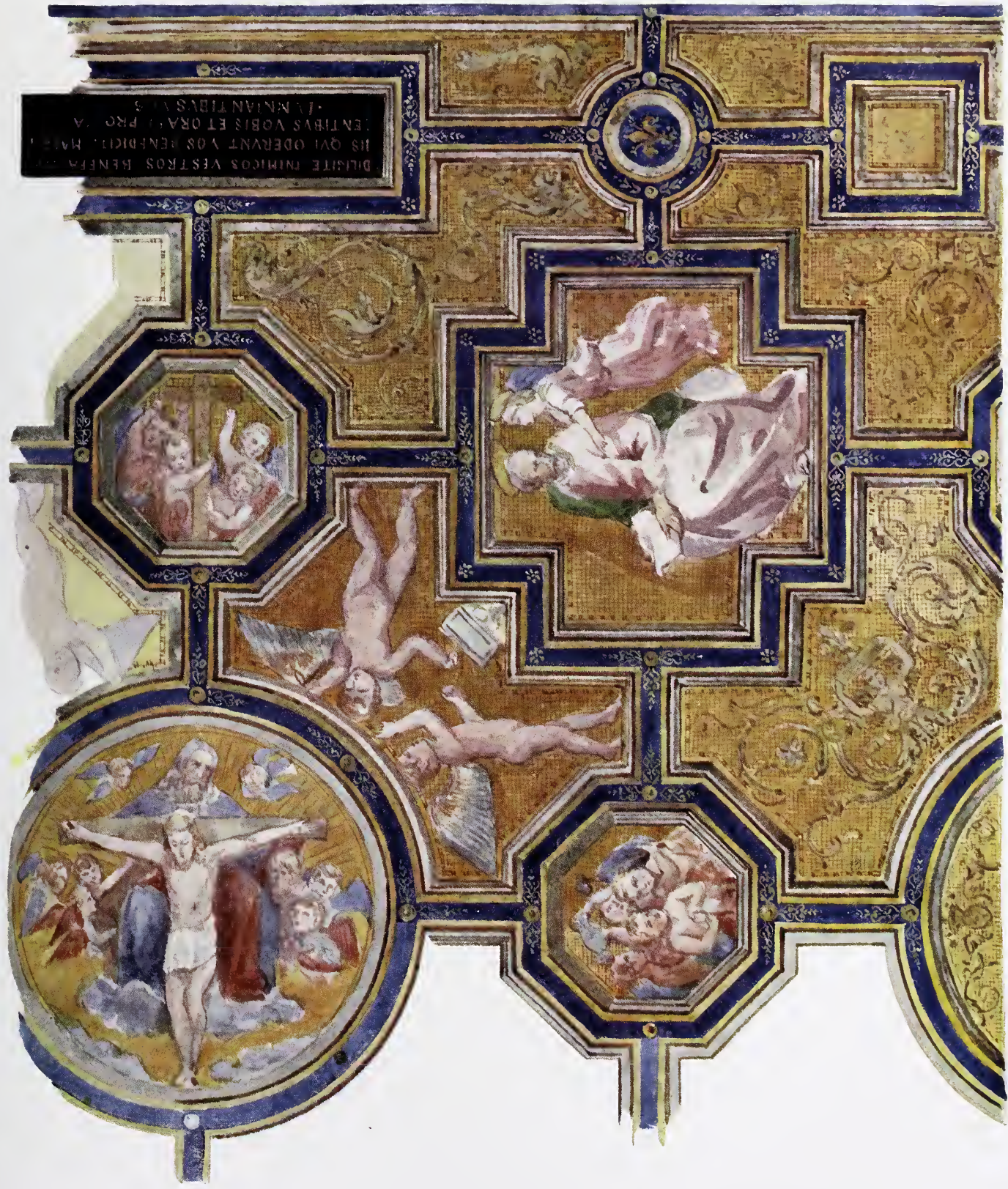
The "Romance" of Collecting.

FLUCTUATION in the price of objects has, strictly speaking, little or nothing to do with romance; but there is a tendency nowadays to change the first three letters of the word, and in finance, with its incessant ebbs and flows, to see romance under another name. The last weeks of 1904 were prodigal in sale-room "incidents," such as, viewed from the money standpoint, give zest to the pursuit of collecting. There were things literary, things

artistic. At Sotheby's, a Scottish national relic occurred in the shape of the family Bible in which Robert Burns entered birth details of himself, of Jean Armour, and six of their children. The owner, a grand-daughter of the poet, expected at most £600 for it. Instead, Mr. Quaritch outbid the representative of the Burns Cottage at Alloway, and carried the book off at £1,650, or equal to about £10 19s. 8d. a word for the autograph inscription. Five days later, however, it was secured for the Burns Cottage at £1,700. This, indubitably, is fame translated into terms of £. s. d. No such sum had before been paid at auction for a "lot" depending for its value on autograph interest. The MS. of 'Paradise Lost,' Book I, from which the first edition was set up—it is in the writing of a scribe—was bought-in in January, 1904, at £4,750, it since having gone into Mr. Pierpont Morgan's collection, however. In 1897 the original autograph of Scott's

'Lady of the Lake' made £1,290, against 264 gs. in 1867; in 1903, 29 letters by Keats, £1,070; in 1904 a letter from Nelson to Lady Hamilton, September 29, 1805, perhaps the last complete one he wrote, £1,030; in 1897, an autograph memoir of his life, £1,000. As to Burns, half a century ago a copy of the famous Kilmarnock edition of the 'Poems,' 1786, published at 3s., was bought for 1s.; whereas the Burns Cottage in 1903 gave £1,000 for the fine Veitch copy, in original condition. The Kilmarnock Museum was prepared to pay £600 for the Bible; Mr. Carnegie £1,000. These calculations were entirely overthrown, and there were in advance indications of such a probability. For instance, in 1888 the Kilmarnock Museum acquired at auction, for 205 gs., a commonplace book of eighty pages, containing fifteen poems in Burns' autograph, among them 'The Twa Dogs,' 'The Holy Fair,' 'Hallowe'en,' 'The Cottar's Saturday Night.' But in 1904 another copy of the last-named poem by itself fetched £500. At this rate, a genuine signature of Shakespeare, if ever one came into the market, might quite well make the £20,000 said to have been offered by a Transatlantic collector.

On the borderland between treasure literary and treasure artistic may be cited the Latin Psalter, nobly printed on vellum, in 1459, by Fust and Schoeffer. It is the third or fourth printed book with a date, and the Gothic character-



From a Drawing by J. D. Grace, 1859

CEILING DECORATION, FLORENCE.

BY RIDOLFO GHIRLANDAIO.

have much the appearance of a finely-written manuscript of the period—the first printed book, the so-called Mazarine Bible of about 1455, was, indeed, not improbably sold as a manuscript. Of the twelve known examples of the Psalter, one occurred in December, and fell at £4,000. Once only has this sum been exceeded at auction for a printed book: in 1884, when the Syston Park copy of the same Psalter made £4,950, it having come from the Masterman Sykes library, 1824, at 130 gs.

But, for one person who finds keen pleasure in a monument of early printing there are hundreds who rejoice in beautiful pictures. Go, on a Saturday afternoon, respectively to the King's Library in the British Museum and to the National Gallery, and the fact will be sufficiently evidenced. The principal picture "incident" of December, 1904, put altogether out of countenance the sale late in 1903, for 3,100 gs., of a portrait of a lady by Nattier, bought sixty years before at £4 10s., but which a few weeks prior to the auction might have been procured for well under £100. In Messrs. Christie's catalogue of December 3rd three unframed pictures appeared as the property of Mr. John Tomlinson, Plumland Lane, Whitehaven, who died on March 12th, in his ninetieth year. Till shortly before his death Mr. Tomlinson was the Government Stamp Distributor in Whitehaven. He was a many-sided, remarkable man. A collector of all things curious and beautiful—paintings, prints, coins, furniture, china, books—he might have been another Sir Richard Wallace had means sufficed. A man of considerable taste, with a true antiquarian *flair*, his opinion was sought by many.

About 1850 the three pictures, rolled up as so much old canvas, were bought by a dealer in second-hand goods, at a sale of the furniture of a Mr. J. Bell. Mrs. Tomlinson was present, and when she told her husband of the incident he requested her at once to go and procure them. Something under £2 was the purchase price, that leaving a good margin of profit to the dealer. Mr. Tomlinson had a keen eye, and from the first was confident of Romney's authorship of one of the pictures—indeed, despite the contrary judgment of the late Mr. Cavendish Bentinck, M.P. for Whitehaven, and others, he continued to hold the same view about the remaining two works. Home-made stretchers were provided, and the canvases were hung up, unframed. Time and again Mr. Tomlinson's attention was directed to the high prices paid at auction for portraits by Romney, but the purport of his reply never varied as to his own possession: "If it is worth so much to buy, it is worth the same to me to keep." Some mistakenly expected that Mr. Tomlinson would present or bequeath his art-possession to a public institution, but he died intestate, and the three pictures came under the hammer at Christie's. The indubitable Romney, which attracted a maximum amount of attention during the days it was on view in King Street, as, too, on the afternoon of the sale, shows, on a canvas 60 by 47 in., a comely little girl of about six, in white dress and blue sash, her head winsomely turned downward and sideward towards a doll, in white and blue, as graciously borne in her arms as though it were a flesh-and-blood baby. A terrier jumps up with forepaws on her dress; by her side, moving in the landscape, is her small brother, perhaps four years old, in scarlet, carrying a toy gun, his stride somewhat angular. There is a sweet simplicity in the attitude of the girl, in the serene enfolding arms, the turn of

the head—a bewitching beauty in the painting of both the heads. Bidding began at 500 gs., but Messrs. Agnew could not stave off Messrs. P. & D. Colnaghi till 6,500 gs. was reached. It is surmised that the picture dates from 1777.

The two other pictures belonging to the late Mr. Tomlinson were catalogued under the name of Tilly Kettle, but are possibly an early work of Gainsborough and a portrait by Francis Cotes respectively. The presentment of an officer in uniform, 86 by 52 in., the probable Gainsborough, was procured through Messrs. McLean by a Whitehaven artist, Mr. Kenworthy, who soon after had an offer for it of more than thrice as much; while the portrait of a lady in mauve dress, 82 by 53 in., brought 205 gs. If the portraits be of father, mother and children, as is guessed, if Romney painted the group in 1777, then the picture of the lady, accepting the attribution, must belong to several years earlier, for Francis Cotes died in 1770, and the little boy is nothing like seven years old.

Sensational as, on occasions, are money-profits in the domain of art collecting, the above result can have few, if any, equals. For some 38s. expended fifty years ago by Mr. Tomlinson there was a return at Christie's of £7,082 15s.

The same afternoon there occurred Lawrence's 'Mrs. Michel,' 55 by 44 in., in black velvet dress, large hat with white feather, pearl necklace, 2,000 gs.; a panel, 13 by 12 in. showing a lady and her maid in a Dutch interior, catalogued as by Terbourg, but possibly by Brekelenkam, begun at 10 gs., 1,600 gs.; 'Marie Claire Deschamps de Marsilly, Vicomtesse Bolingbrooke,' 33 by 25 in., given to Nattier, 1,350 gs.

On December 8th, a pathetic, and happily a unique sale occurred at Christie's of the jewels, state and bridal costumes of Queen Draga of Servia, who was stabbed and flung from the palace windows at Belgrade some eighteen months before. On December 13th there was concluded the dispersal, so far as 1904 was concerned, of the jewels which, as though they were so many worthless gimcracks, the Marquis of Anglesey acquired with such prodigality. £89,387 was realised during eight afternoons for 1,088 lots of jewellery, theatrical costumes, and the like. But if a "£2" Romney brought £6,825, we come upon an opposite financial result in a pair of cabochon sapphires, mounted as sleeve-links, which at £1,380 made less than one-tenth the sum said to have been expended on them.

The late Mr. Wickham Flower, who owned that fine old house, Great Tangle Manor, Guildford, was a friend of Whistler, but Messrs. Christie made a mistake in cataloguing a suite of satin-wood furniture as with panel paintings by Whistler. Actually from the brush of the Master of the Butterfly, however, were two tiny "notes," each on panel 4¼ by 8½ in., gifts, probably, to Mr. Wickham Flower, which were included in the sale of his pictures on December 17th. The 'Orange Note: Sweet Shop' made 360 gs.—equal to £9 12s. a square inch, while Whistler in 1862 received but £10 for 'The Thames in Ice,' now worth several thousands of pounds; 'A Note in Blue and Opal: the Sun Cloud,' 180 gs. On the other hand, seven landscape and street sketches by Leighton, the largest 10 by 15¼ in., fetched but 71 gs., or about half as much as at the artist's sale, 1896. Several of the works by old Flemish and Italian masters belonging to Mr. Flower show extraordinary advances since last they occurred at auction. The following table will make this clear:—

Artist.	Work	Formerly sold.		Price Flower, 1904.
		Year.	Price.	
		Gs.	Gs.	
1. Botticelli . . .	{ Holy Family and St. John, 35½ in. circle . . .	1892	1,150	2,000
2. Quintin Matsys	{ Virgin and Child. 24 by 18	1885	37	1,200
3. Early Flemish .	{ Mary Tudor, Queen of Louis XII. 16½ by 12½	1892	409	1,200
4. Early Flemish .	{ Anne of Cleves. 14¾ by 13¾	1892	80	310
5. Early Flemish .	{ Philip Le Bon and Wife. Panel 6¾ by 5.	1892	55	310
6. Early Flemish .	{ Engelbert, Count of Nassau. 13 by 9½	1892	120	270
7. Andrea d'Assisi	{ Virgin and Child. 13¾ by 12¼	1892	100	110
		£ 1,979	£ 5,670	

Nos. 1 and 7 came from the Earl of Dudley's sale, Nos. 3, 4, 5, and 6 from the Magniac collection. The Quintin Matsys, No. 2, which shows the extraordinary rise from 37 gs. to 1,200 gs. since it was sold in April, 1885,

among the pictures of the Rev. J. Fuller Russell, B.C.L., was bought for a small amount, on the recommendation of Dr. Waagen, from the family of a German artist. 1,200 gs. is by far the highest sum ever paid in this country at auction for a work ascribed to the Flemish master, who forms a kind of link between early painters like Hugo van der Goes on the one hand and Rubens and Van Dyck on the other. His masterpiece, the triptych in the Antwerp Museum, whose centre shows the Deposition of Christ, was bought in 1577, by Queen Elizabeth, for 5,000 nobles *à la rose*, but Martin de Vos, the painter, fortunately for Belgium, interposed and succeeded in cancelling the bargain. The 2,000 gs. paid for the Botticelli is not, of course, a "record." At the Hamilton Palace sale, 1882, the 'Assumption of the Virgin,' 147½ by 89 in., whose authorship has for so long been discussed, was bought for the National Gallery at 4,550 gs.

As though in preparation for the commemorative exhibition soon to be held by the International Society, of which he was first President, Whistler was accorded fresh sale-room honours at Sotheby's on December 17th, and again at Christie's on December 20th. An impression of the scarce dry-point portrait, No. 76 in the Wedmore catalogue, had beneath, on a separate piece of paper, the following pencil note by Whistler: "Ross Winans (now dead) of Baltimore. Brother of William L. Winans, great amateur of the Banjo and collector of musical instruments." Unlike the Avery impression and that in the British Museum, which are signed "Whistler" once only, these according to Mr. Wedmore being trial proofs, this has the deleted first signature as well. We understand that the dry-point, whose price is far higher than any before paid under the hammer for a Whistler print, goes to a home collector. It dates from about 1861, the period of the Thames set of etchings. On December 20th, to conclude this chronicle of rising money tides at the decline of the year, 35 Whistler etchings, belonging to the late Mr. Wickham Flower, fetched £1181 4s 6d. excluding 'Nocturne Palaces' (W. 168), 110 gs.; early states of 'The Bridge, Amsterdam' and 'Pierrot,' 94 and 80 gs. These sums are about double those obtaining in the sale rooms twelve months before. Again, 86 gs. is a big price for Méryon's 'Morgue' in second state. The question which many will ask is, of course, where are the Whistlers, the Méryons, the Romneys and the Burnses of to-day?



Virgin and Child.

By Quintin Matsys.

(By permission of Messrs. Dowdeswell.)

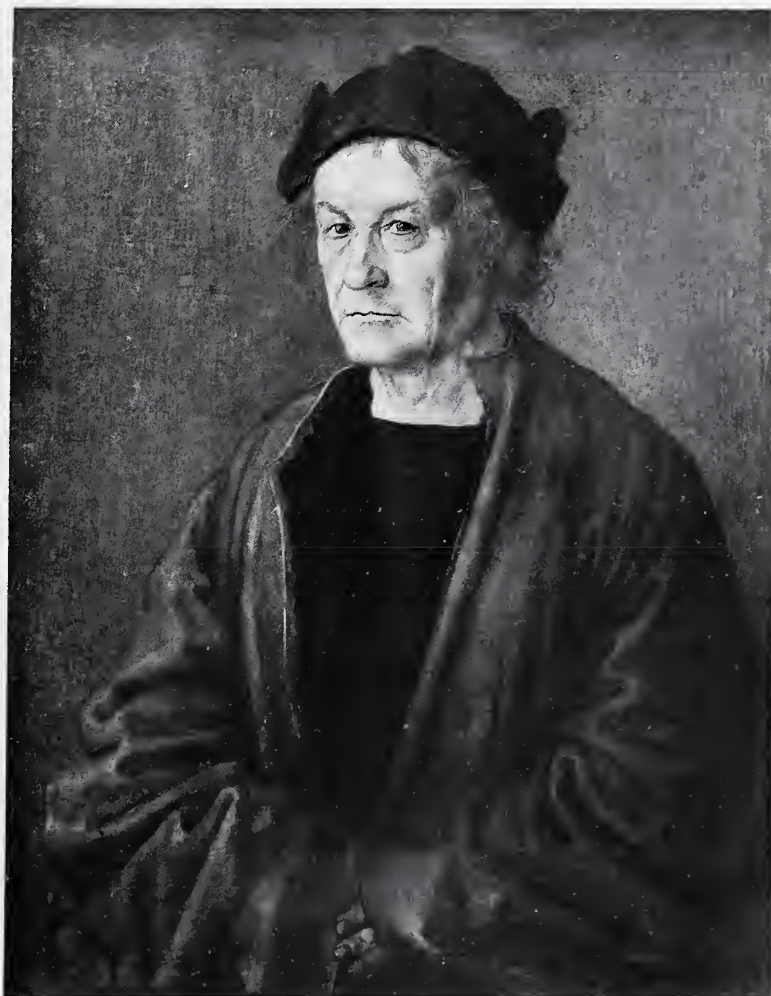
Additions to Public Galleries, 1904.

THOUGH the number of pictures added to our wonderful National Gallery during 1904 is not considerable, in other respects they are of signal interest. The 'Ariosto' of Titian, which cost £30,000, was exhaustively considered a month ago (*ART JOURNAL*, p. 1). Next in money and æsthetic worth come two fine works, purchased from the Marquis of Northampton after the close of the Old Masters Exhibition, 1904, whereto they were lent. The portrait of Dürer's father (p. 55), whose old, clean-shaven face is realised with the surety of a sculptor, the emotional intensity of a seer, has been as a battle-ground for expert criticism. The inscription at the top of the panel, differing somewhat from that on the Munich version of the portrait, has been uncovered, and the balance of capable opinion now seems to favour the view that, despite the unsatisfactory wine-coloured background and some other difficulties, this is the original by Dürer, from the collection of Charles I. Accepting this view, the portrait fills one of the most regrettable gaps in the national collection. Heretofore there was nothing to represent the, in its way, unrivalled art of the sure-seeing German master. The second purchase from the Marquis of Northampton is the splendidly particularised presentment of a woman in black silk dress, lace collar, cuffs and cap, the green and gold bow at the breast telling most felicitously (p. 57). Catalogued as a Rembrandt at the Academy, it was attributed by some to Nicholas Maes, by others, with no less confidence, to Thomas de Keyser. In Trafalgar Square it appears as a Van der Helst, and when compared with No. 1248 the ascription is confirmed. Particularly welcome is the gift, by Mrs. Edwards, of one of the master-works of Fantin-Latour (p. 56). The head of Edwin Edwards is as intimate, finely felt and related, may one not say flower-subtle and fragrant, a bit of painting as, in its kind, can be found in modern art. To the elusive charm of a vision, is, by virtue of enfolding sympathy, added something of monumental significance. The Fantin portrait-group is the first work by a late nineteenth century French artist to be hung in Trafalgar Square. To the British section there have been added, among other things, Hogarth's masterly portrait of James Quin, the actor, secured for 720 gs. at the sale of the Townshend heirlooms (*ART JOURNAL*, 1904, p. 155). By comparison with this profound, exquisitely tempered characterisation, Francis Cotes's portrait of Paul Sandby, recently placed in the same room, is an artificial, perfunctory performance.

Sir Henry Thompson, the distinguished surgeon and amateur artist—he was a pupil of O'Neill and Alma-Tadema—bequeathed to the nation his portrait, painted by Millais in 1881, and seen at the 1882 Academy. In this three-

quarter length, showing the surgeon in frock coat and dark overcoat with silk facings, a strongish light is concentrated on the ample forehead. By many it is regarded as among the finest of Millais' portraits, rendered "with a hand as firm to paint as was the eye to see." During church time one Sunday morning, by the way, when the friends were staying together at a country house, Sir Henry Thompson executed a portrait of Millais.

Under the will of William Arnold Sandby many public galleries throughout the country received drawings, etchings, aquatints, in number by Paul Sandby and Thomas Sandby, original members of the Royal Academy, the donor's great-grand-uncle and great-grandfather respectively. To the National Portrait Gallery went portraits by Beechey, of the brothers, as engaging old gentlemen, for whom the tides of life had ceased fiercely to flow. Gifts and bequests include, too, a portrait of Watts as a young man, by Henry Wyndham Phillips, from Mr. Henry Wagner, F.S.A.—the usual ten years' rule has been waived, but owing to exigencies of space the picture is hung over a high door; a cast from a death mask by Boehm of Thomas Carlyle, presented by Mrs. W.



Portrait of his Father.

By Albrecht Dürer.



(From an inscribed photograph.)

Portrait of Mr. and Mrs. Edwards.

By H. Fantin-Latour.

E. H. Lecky: busts in terra-cotta and marble respectively, by Boehm, of W. E. H. Lecky, O.M., given by his widow, and of Herbert Spencer, bequeathed by himself; 'David Lucas,' the mezzo-tint engraver, after John Lucas, presented by Mr. E. E. Leggatt; 'Gilbert Abbott à Beckett,' the witty Metropolitan police magistrate who died in 1856, a miniature attributed to Charles Couzens, presented by Mr. A. W. à Beckett; 'George Henry Lewes,' drawn in 1840 by Anne Gliddon, presented by Mr. E. A. Lewes; 'Samuel Smiles, LL.D.,' by Sir George Reid, presented by members of the sitter's family. Among the interesting purchases are 'Charles, second Viscount Townshend,' author of the Colonial Importation Bill, attributed to Kneller, from the Townshend sale at 115 gs.; 'George Colman,' author of "The Clandestine Marriage," by Reynolds, from the Huth sale at £50—it was catalogued as 'Oliver Goldsmith,' by Nathaniel Dance; 'John Quick,' the comedian who first played Tony Lumpkin in "She Stoops to Conquer," perhaps by W. Score; 'Charles Mordaunt,' the notorious third Earl of Peterborough, attributed

to Kneller; 'Byron,' a marble bust sculptured in 1822 at Pisa, by Bartolini, of Florence; 'John Sell Cotman,' a sepia drawing by H. B. Love; 'A Club of Artists in 1875,' an interesting portrait-group, painted by Hamilton.

One of the most important additions to the National Gallery of British Art is the bronze bust by Mr. Alfred Gilbert, R.A., of Watts, still young in his old age, though he wears a protective skull-cap. It is the gift of Mrs. Watts, and has been placed in the gallery where are the 'Clytie' and the series of wonderful "hieroglyphs" in paint, such as the 'Love and Death,' 'Eve Repentant,' 'Hope.' Among the bequests are four drawings by Sir John Gilbert, including a 'Greenwich Park,' a picturesque cavalcade, in his happiest vein, moving by the thicket; and a picture painted by Sir Edward Poynter, in 1884, of a boy and girl in a sea-cave. Sir William Agnew presented 'Kept in School,' by Mr. G. D. Leslie, R.A.; Mr. J. Lawson Booth, some ivory modelling tools of Sir Francis Chantrey; while Millais' familiar 'Yeoman of the Guard' has been transferred from Trafalgar Square.

Some of the numerous additions to the British Museum are of great importance. For instance, there are three Greek bronzes of uncommon significance. The relief, 'Venus and Anchises on Mount Ida,' is one of a number of bronzes found at Paramythia towards the end of the eighteenth century, and deemed to date from about 400 B.C. It was bought for £2,250 at the Hawkins sale on June 21. As well as contributing towards

its purchase, Mrs. Hawkins presented a bronze of hardly less moment, a figure of Hermes, about 8 inches high, seated on a rock, the base being a restoration by Flaxman, who supplied in wax some details of the Anchises group. Then there is the mounted warrior, in bronze, from the Forman collection, attributed to about the middle of the sixth century B.C., and regarded as one of the most noteworthy examples of the archaic period. Acquisitions in the Print Room were unusually numerous. Perhaps 1,000 entries relate to items in the bequest of William Arnold Sandby. There may be named, too, in the British section, a set of early proofs of Whistler lithographs, not one of which was before possessed, given by Mr. T. R. Way; the copper-plate, and an impression therefrom, of Whistler's study of three girls, which first appeared in Mr. Menpes' book, given by him; twenty landscape sketches by the late Thomas Collier; two copper-plates and seven wood-blocks by Edward Calvert, presented by his son; 135 fine proofs on India or large paper, of book-plates by Mr. C. W. Sherborn, given by

himself; several of the sensitive lithograph portraits of Mr. Will Rothenstein, again a gift by the artist. Of foreign works there must be named, first an extensive and valuable collection of German wood-cut books, given by Mr. William Mitchell, who in 1895 presented the similar assemblage which forms the nucleus of that of which Mr. Campbell Dodgson is preparing a scholarly catalogue. Of the 163 works, forty come under the head of Holbein, and a few Dürers are added to those already given. The father of Charles Méryon, the master-etcher, was an English physician. Fittingly, then, 211 pencil drawings, belonging, probably, to the mid-1840's, his "sailor" period, have been presented. The widow of Félix Buhot, who died in 1898, has given 135 of his etchings—for the most part landscapes and London and Paris views. Through the National Art Collections Fund have come eight fine pen-and-ink drawings by Marco Zoppo, of Bologna, a pupil of Squarcione. They are of the Virgin and Child, with angels, and in 1795 were engraved by Novelli as the work of Mantegna. Other noteworthy things are a chalk drawing of a seated girl, by Watteau, probably executed in England towards the end of his life; four portraits, dating from 1758, by Louis

Carmontelle, presentments by whom of many of his famous contemporaries are at Chantilly; a drawing, in charcoal and sepia, with the lights in grisaille, by Tintoretto, of the Adoration; and a twelfth century Chinese landscape by Ma-kuei. Of rarities bought, one of the most prominent is the engraved view of London and Westminster executed by William Faithorne in 1658. One other impression only is known—that in the Bibliothèque Nationale; hence the print has a value of something like £100.

All things considered, the record of additions during the past year to our public collections—and, of course, the present summary, even so far as London is concerned, makes no claim to completeness—is the reverse of discouraging. Much treasure, it is true, has passed out of the country, but many excellent things have become permanently the property of the British public.



Portrait of a Lady.

By Bartholomeus van der Helst.

A MOST interesting discovery was made in 1904 by Dr. E. J. L. Scott among a bundle of apparently useless fragments in the Chapter Muniments at Westminster Abbey. As is well known, Benedetto da Rovezzano, the Florentine sculptor (1476-1556), whose reliefs concerning the history of St. Giovanni Gualberto are one of the attractions at the Bargello, was engaged by Wolsey to make the tomb at Windsor, whose marble sarcophagus now serves for the monument of Nelson in St. Paul's Cathedral—its rich bronze work was torn off and melted by order of the Commonwealth in 1642, the metal being sold for £600. It now appears, from a receipt, that Benedetto set up the Lady's Altar in the Lady Chapel in the Abbey, for which on August 22, 1527, he received a second payment of £11 5s. towards a total of £33 15s.

Fantin-Latour.

FANTIN-LATOURE'S exquisite groups of flowers are well known in England. They have appeared from time to time on the walls of the Royal Academy, and are to be found both in public and private collections. Three notable specimens may be seen in the Ionides Collection at the Victoria and Albert Museum; and his lithographs are not unknown, as an exhibition of them was held in London during the early part of last year. Until recently, however, the public have had but little opportunity of admiring Fantin's wonderful power as a portrait painter. A few weeks ago a painting of Mr. and Mrs. Edwin Edwards was placed on a temporary screen in the French room at the National Gallery (p. 56). This picture, considered by the French critics to be one of his finest portraits, was painted in 1875, and exhibited at the Salon in the same year. It has been generously presented to the National Gallery by Mrs. Edwin Edwards. This is not this lady's first gift to the nation, as two other works of the French realistic school, of which she is a great admirer, hang in the Tate Gallery, namely, 'A Village Green,' by François Bonvin, presented by her in 1895; and a 'Study of Flowers,' by Fantin-Latour, given four years later. These paintings are curiously out of place in a National Gallery of British Art, and it is to be hoped that when the enlargement of the National Gallery is carried out a room may be found for modern foreign art, and that we may have an English Luxembourg in London.

Mr. Edwin Edwards, who practised as a proctor at the Admiralty Court, was well known as an etcher and painter. His house in Golden Square was the resort of many artists, his intimate friend Charles Keene being one of the most frequent visitors. Fantin and Lhermitte were both hospitably entertained there from time to time, the former especially during the disturbed times in Paris of 1870. Mr. Edwards was chairman of the Hogarth Club, when it existed in Charlotte Street, Fitzroy Square, until his death in 1879.

Henri Fantin-Latour was born in 1836, at Grenoble, to the Museum of which town Madame Fantin has recently presented a collection of her late husband's works, and in addition some by his father, who was also a painter; and

the authorities of Grenoble have decided to name a new street "Rue Fantin," in order to perpetuate the memory of their noted townsman.

Fantin began to exhibit at the Salon in 1859, but the first work to attract general attention was 'Hommage à Delacroix,' which represents ten artists of the realistic school grouped round a portrait of Delacroix; amongst them is Whistler, standing conspicuously near the middle of the painting. This picture was exhibited at the Salon in 1864, and in the same year the first of his many works inspired by the music of Wagner, Berlioz, Brahms, and Schumann was produced; it was entitled 'Scène du Tannhäuser.' Two years later the first of still-life paintings of flowers and fruit appeared to the public. Fantin painted three other groups, entitled 'Un Atelier aux Batignolles' (1870), 'Coin de Table' (1872), and 'Autour du Piano' (1885), which greatly added to the painter's reputation. The first represents Manet seated before an easel, and painting a portrait of Astruc with a group of impressionists, including Maitre, Monet, Renoir around them; Zola is also amongst them. This painting for many years hung in Mr. Edwards' house in Golden Square; but it was purchased by the French Government in 1892, and it is now in the Musée National du Luxembourg.

In 1876 Fantin visited Bayreuth, and returned full of enthusiasm for Wagner's music, and in the same year 'Das Rheingold,' now at the Luxembourg, appeared in the Salon. From this time many of his ideal and allegorical subjects, for which his passion for music influenced him so largely, were produced in pastel; and his famous work 'L'Anniversaire de Berlioz,' now at Grenoble Museum, was executed in the following year.

The lithographs by Fantin number over one hundred and seventy, and the subjects, like those of his pastels, were chiefly inspired by his love for music. Monsieur Germain Hédiard made a complete collection, which was sold after his death at Paris in November last. Many fetched extraordinary prices, nearly as much as £30 being given for a single lithograph entitled 'Bouquet de Roses.'

The National Gallery of Scotland.*

By David Croal Thomson.

THE ENGLISH PICTURES. 5

THE pictures by English artists in the Scottish National Gallery are very few in number, but as they include one of the most famous and most beautiful full-length portraits painted by Gainsborough, the group cannot be called unimportant. This picture is indeed, in the eyes of many, the chief glory of the Edinburgh collection, and it is of an attraction and quality which effectually hinder the perverid Scot from considering Raeburn as unsurpassed.

It is impossible to maintain that, even proportionately to its smaller population, Scotland has produced as many great artists as England. In the southern land there are Gainsborough, Reynolds and Romney as portraitists of first rank, with Turner, Constable and Crome as landscape painters.

Against these, Scotland can boast chiefly of Sir Henry Raeburn (whom the French of to-day acclaim as the first of British portrait painters), with Allan Ramsay before him and a host of followers since. In landscape Patrick Nasmyth alone is acknowledged south of the Tweed as of first rank.

* Continued from page 315, 1904.



Painted by T. Gainsborough, R.A.

The Hon. Mrs. Graham



(Photo. Annan.)

A Heath: Sunset.

By John Crome (Old).

with Thomson of Duddingston and Horatio McCulloch a long way behind.

The portrait of the Hon. Mrs. Graham (see plate) was painted by Gainsborough in the zenith of his power. The subject, if petite, is young and beautiful; she has attired herself in a costume becoming and elegant, the pose is graceful, and the composition is in every way acceptable. When, added to these attractions, a work shows the complete mastery of the painter over his materials, subtlety and strength in colour, delicate execution in the portrait combined with firm handling in the accessories, and when all this is crowned by a touching and romantic story, we have before us a complete combination of everything that can be required in a portrait.

The exquisitely oval face, the piquancy of the eyes, the sweet pout of the cherry-coloured lips, the grace of the hands, the little pointed toe seen beneath the faded damask underskirt, the feather in the hat perched so picturesquely on the powdered hair, the neck that is like the swan's, rising tenderly from a bosom of snow, surely—surely all these charms must count for something. The maiden name of the charmer was Mary Cathcart, second daughter of Charles, ninth Lord Cathcart, and she was born in 1757. At the age of seventeen she married Thomas Graham of Balgowan, in Perthshire, and Gainsborough painted the picture when the happy pair were on their return from their wedding tour in 1775.

Robert Burns visited the Grahams in Perthshire in 1787, and he was charmed with the amiability of Mrs. Graham and her sister. They in their turn, it is recorded, were delighted with the poet's talent and conversation. Burns said he sighed for the pencil of a Guido to embody Mrs. Graham's beauty, unconscious, of course, of the fact that later generations would set Gainsborough far above the unsympathetic, if then fashionable painter of Italy.

It may also be mentioned that Gainsborough's wife, who is said to have had royal blood in her veins, was born in

Glasgow. Every year, on the anniversary of their marriage, Gainsborough painted his wife's portrait and presented it to some relative. A number of these portraits are known, but if Gainsborough continued the practice for any considerable time, there must still be several to come to light.

Thomas Graham was a very brave soldier, and his deeds are to be found in every chapter of the Peninsular War, from 1793 to his promotion to be General, and to his being created Baron Lynedoch in 1821. But this bravery was mainly the outcome of the terrible shadow of his life. In 1792, at the age of thirty-five, his beautiful wife died, and he spent the remainder of his days in trying to forget his sorrow in action.

Meanwhile the nearly demented husband could not look on the picture any more, and he had it bricked up at the end of the room where it had hung, and for fifty years or more it was forgotten. Under another ownership the treasure was discovered, and in 1859 it was bequeathed by Mr. Robert Graham to the Scottish National Gallery.

The other pictures by English painters include a fine Crome landscape (p. 59), two Richard Wilsons—fair, but not worthy of special remark—a comparatively poor example of Sir Edwin Landseer, 'Rent Day in the Wilderness' (p. 60). In addition, there are five great pictures by William Etty, a Royal Academician and pupil of Sir Thomas Lawrence. These are the finest pictures the great colourist painted, and they were purchased—and, in two cases, commissioned—by the Council of the Royal Scottish Academy.

Three of the great canvases tell the story of Judith and Holofernes, from the Apocrypha. Judith, the Jewish maiden, learns that the arch-enemy of her people is the great general Holofernes, and she resolves to kill him. The first picture represents the handmaid of Judith waiting outside the tent; the second the interior of the tent, with Holofernes asleep, and Judith raising her arm to heaven, to implore aid in striking off the tyrant's head; the third shows Judith emerging from the tent with Holofernes' head,



(Photo. Annan.)

Benaiah slaying two Lion-like Men of Moab.

By W. Etty, R.A.

which the maid is seizing to hastily place in the sack she carries.

The fourth picture by Etty represents Benaiah slaying two lion-like men of Moab, as recorded in Chronicles I., xi., 22 (p. 60). Benaiah has forced the men of Moab to the ground; one is dead and the other is on his knees. In the distance other men are fighting, and there is a cluster of houses, one in flames.

The fifth, entitled 'The Combat,' was the first of Etty's very large pictures painted and exhibited in the Royal

Academy of 1825. This, which is sometimes called 'Woman Interceding for the Vanquished,' is of a style now long abandoned; and to us it looks like an endeavour to carry into practice the principles supported by Sir Joshua Reynolds in his presidential addresses. The bearded man has brought his adversary to his knees and is about to slay him, when a woman, also on her knees, seeks to intercede for him.

In the Scottish Gallery there are three works by Hogarth, two of them portraits of Mr. and Mrs. Dawson, very ordinary in character; but the 'Sally Malcolm in Prison,' a cabinet full-length, which was painted from life in the condemned cell in Newgate, in 1733, is a facile sketch in fine low tones, with good quality in strong brushwork. There are also two by Reynolds: a sketch of Burke, which is only a beginning, although very useful to the student, and an early portrait of Sir David Lindsay. Opie is represented by a characteristic portrait of himself, with strong, dark shadows on the face.

But quite properly, in view of the complete collections in London, no serious attempt has been made to obtain a representative collection of English pictures in Scotland. Its interest centres in the beautiful Gainsborough, which, after all, is worthy of a shrine to itself.



(Photo. Annan.)

Rent Day in the Wilderness.

By Sir Edwin Landseer, R.A.

Art Handiwork.*

DOES not the one, being intelligent, pronounce concerning good and bad . . . and the other, believing him, make accordingly?" In Plato's day the answer was, "Yes," and, in that completely accepted relationship between the user and the maker of wares, was determined "the virtue, beauty and rectitude of every utensil." It would be so determined to-day, if nothing were required or bought but what is fit for its special use, and beautiful with its proper beauty of material and design; nothing but what rightly ordered life may need, and rightly ordered life have gladness in producing. The art of choice and use has hardly begun to be realised, even as an ideal, in modern life, fraught as it is with confusions and warrings against the spirit that creates and discerns the beautiful in work. Its fulfilment will assure "virtue, beauty and rectitude" in all crafts and manufactures. But, till a nobler creed of possession brings that Renaissance of art in life splendidly to pass, one finds its best promise in the renewal of the craftsman's inspiration from his material. It will be long before the essential beauty of materials, the essential propriety of a design, is generally apprehended. Meanwhile, here and there, in manufacture and in workshop, the

* Continued from p. 16.



Pendant, silver parcel-gilt and enamelled, set with Cabochon sapphires, rubies and pearls.

By Elinor Hallé.

Comb in silver and gold; pique à jour enamel set with moonstones.

By Elinor Hallé.



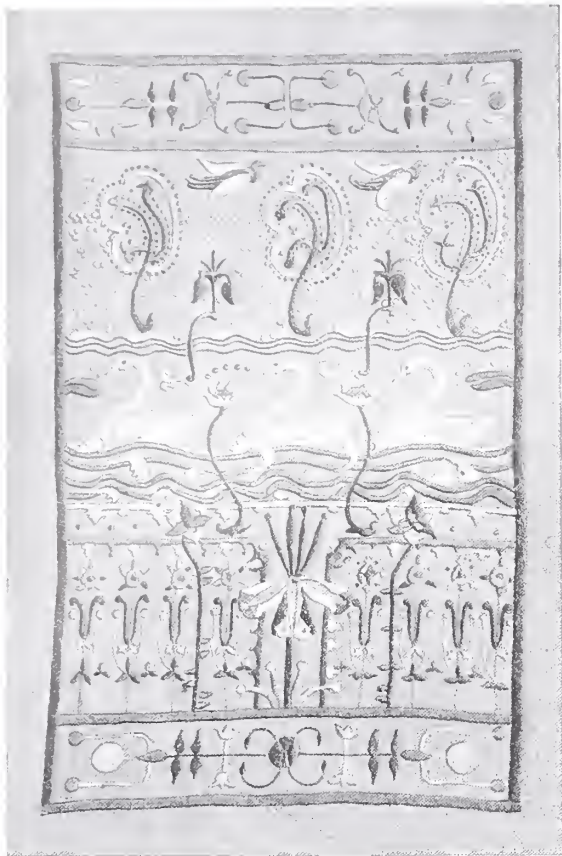
Crewel-work panel worked in wool, with white and purple silk for the irises.

Designed by Alexander Fisher.

Worked at the Royal School of Art Needlework.

substances of the arts are brought into accord with the law whose fulfilment is beauty.

Take, as an example, the glass from the Whitefriars glass-works of Messrs. James Powell and Sons, whose aim is rather to guide and satisfy the taste of private customers than to meet the demands of the "trade." Forty years ago, such a vessel as the unengraved goblet (Number 4 on page 64) would not have been designed. To-day it is very doubtful whether one person in a hundred would appreciate it. But there it is, a witness to the return to craftsmanship in an industry of such potential beauty as is glass-blowing. Fifty years back the ideal of glass-making was colourless purity of metal, a mechanical regularity of design, lavish cutting, ostentatious engraving. Form was so little respected that the advantages of a less brilliant



Cover of blotter, worked in silks, on linen ground.

Designed by George B. Davidson.
Worked by Rose Baxter.



Fire-Screen, worked in silk on silk ground.

Designed by Ann Macbeth.
Worked by Maud Boddington.



Stomacher. Roses and leaves in green, white and rose-coloured enamel on silver, set with garnets.
Net of gold chain and garnets.

By Elinor Hallé.



Portière, in Morris crewels and Indian silk.

Designed and worked by Mrs. Thackeray Turner.

metal than flint-glass for revealing form were quite disregarded. Colours were comparatively few, and were of the type of the familiar "ruby." Against the stupidity and mechanical vulgarity of design in English glass Morris protested by example and by word; and, before Morris, Mr. T. G. Jackson, R.A. designed table-glass that, in colour, form, and in the perception of beauty in metal not immaculately clear and bright, upheld the forgotten capabilities of

the art. The table-glass of Messrs. Powell is the development to the large purposes of a modern manufacture of the essential ideals of glass-blowing. The goblet already mentioned, where beauty of form is supremely considered, is

formed of a metal in texture like the Venetian glass of the seventeenth century; whereas the purity and refracting power of flint-glass is made fully valuable in the cut-glass finger-bowl—a copy, it may be noted, of a Byzantine bowl in the British Museum—in the glasses and decanter engraved with the lotus, and in the bodies of the silver-mounted vessels, where transparency is perfectly contrasted with the opaque setting, the enamels, the seals of coloured glass. Something of the range of fine modern glass-blowing, as applied to table-glass, is indicated in the groups illustrated. The naïve design of the Noah's Ark goblet, the cider-glass copied from a Gloucestershire original, are other interesting examples.

Closely connected as it is with the art of the glass-maker and of the metal-worker, the decorative art of the enameller has vividly developed within the last few years. Technically there was little to be done for it when artists like Mr. Alexander Fisher turned to it as a means of expression. The jewellers and metal-workers of the eighteenth and nineteenth centuries employed perfect enamel, from the technical point of view, but it had little to do with art. The re-discovery of enamelling as an art is a marked feature of the modern revival of the crafts. Unfortunately, however, its attractiveness to the amateur has led to so



Chalice in hand-beaten and repoussé silver, for the Convent of Newhall.

By Omar Ramsden and Alwyn Carr.



Mace of the University of London. Hand-beaten, wrought and repoussé silver, gilt, with panels of translucent champ-levé enamels; the orb of lapis lazuli. The enamel shields, held by the four winged and crowned figures (representing the triumph of intellectual light), bear the University arms and badge, the dates of foundation and reorganisation. The four lower figures represent types of darkness and ignorance aspiring to light. The tree of knowledge completes the design.

By Omar Ramsden and Alwyn Carr.

much trivial and inexpert enamelling that hardly any modern craft is more in need of repression. Among genuine workers, who realise their vivid art in its relation to the forms and materials of metal-work, who design their enamels, and do not "chance" them, Miss Elinor Hallé has a firm place. Her floral enamels, with the flower forms very fresh and delicate, yet secured as formal decorations,



1.

2.

3.

1. Example of "light cutting," suggested by specimen of Byzantine cut-glass in the British Museum. 2. Hot-water glass in hammered silver mount, with blue enamel boss inlaid. 3. Finger glass, engraved with lotus plant.

Designed by Harry J. Powell (with the exception of No. 1).
Made by James Powell & Sons.

are one distinct addition she has made to forms of jewellery. In the hair-comb, plique-à-jour enamel in deep sea-tints surrounds the gray lights of the moonstones, and the pendant, with its unaffected simplicity of design, the pleasing relations of stone to stone, shows again the discretion of Miss Halle's sense of beauty.

Mr. Omar Ramsden and Mr. Alwyn Carr have shown, to a quite remarkable degree, what are the opportunities of metal-workers even to-day. The record of their joint work includes public objects such as the mace of the University of London (p. 63), the mace presented to Sheffield by the Duke of Norfolk, church vessels and candlesticks, founders' cups, the Lathom memorial cup for Trinity

Hall, a regimental trophy, ecclesiastical seals, and other such ceremonial possessions of authority. That means much. The splendour of ceremony and pageant, the dignity of the functionary, are not nourished in modern life. They survive uneasily, and with a considerable amount of artificial protection. But if modern craftsmen are commissioned to make corporate possessions, and contribute to that work thought of the essential idea that underlies each public celebration, significance of the true kind is reinstated, in one particular at least. Moreover, one sees in the requirement of work that is beautiful with appropriate thought evidence of the revulsion from the vulgar ostentation or the rigid formality that have invaded high offices.



4.

5.

6.

7.

8.

4. Goblet, with hollow stem, made in glass of the same nature as old Venetian glass. 5. Glass engraved with spider's-web dewdrops. 6. Glass engraved with lotus plant. 7. Cyder glass engraved with apple blossom: copy of old glass. 8. Noah's Ark vase, "For old sake's sake."

Designed by Harry J. Powell (with the exception of No. 7).
Made by James Powell & Sons.



Two-handled Decanter, mounted in hammered silver, with inlaid "blister" pearls.

Designed by Harry J. Powell.
Made by James Powell & Sons.

Such work is instanced in the chalice, here illustrated, and in the mace designed for the University of London as the gift of Sir Henry Roscoe.

The four illustrations of embroidery suggest some aspects of an art that has emerged into something like its old beauty from the starved muddle of nineteenth century "fancy-work." Much was needed to rescue it. The foundation of the Royal School of Art Needlework was undoubtedly one main factor in progress; and, through the requirements of trained workers, as well as through the efforts of Morris to improve the labours of weavers and spinners and dyers, has come the increase in fit materials, without which design would never have been seriously applied to needlework. The crewel-worked panel from the school, a fine solid piece of sober colour after a design by Mr. Fisher, well represents the standard this first association of modern embroiderers has maintained. The fire-screen worked in bright, pure silks by Maud Boddington, from a design by Ann Macbeth, whose work is well known in Glasgow, was part of a recent exhibition at Mr. Baillie's gallery in Bayswater, where, also, was the blotter. Miss Macbeth's formula of women's figures is distinctive, and in the present instance the demureness of the lines of gown and rose-stems, consenting within the acorn-shaped space, is happily managed. In the original the dainty brightness of colour in the roses blossoming on

the green ground, the grey butterflies and grey spots on the gown, are very charming. The blotter is a bit of Eastern imagery well borrowed. Quiet colours, enclosed in a narrow border of dull green, are used in the forms that represent with easy inventiveness the wave, the shores, trees, plants and birds of the water and the air. Mrs. Thackeray Turner's work, designed by herself, is an interesting essay in the manner of those Eastern floral and tree patterns that prevailed in eighteenth century embroidery. Worked in finely chosen shades of Morris crewels, on a ground of undyed Indian silk, it is representative, too, of the wise use of material widely provided for modern embroidery.

(To be continued.)

Passing Events.

THE already strong Scottish element in the Society of Oil Painters has been added to by the election of Mr. E. A. Hornel, the well-known Glasgow painter, who has been influenced considerably by the art of Japan. He is perhaps the only man who has refused associateship of the Royal Scottish Academy, an honour proffered some few years ago. In 1892 Mr. Rathbone threatened to resign if Mr. Hornel's 'Summer' was not bought for the Liverpool



Jug mounted in Hammered Silver.

Designed by Harry J. Powell.
Made by James Powell & Sons.



(St. John's Wood School.
Orchardson Medal.)

A Study.

By Nora Straube.

Art Gallery. He carried his point. Other elections to the Society of Oil Painters are those of Mr. Montague Smyth, the landscapist, Mr. John da Costa, till a few months ago an associate of the International Society, Mr. G. E. Broun-Morison, and Mr. Frank Carter. The "Old" Water-Colour Society raised to full membership Mr. Robert Anning Bell, once on the art-teaching staff of University College, Liverpool, who since 1901 has been an associate. Mr. Bell works with distinction as a painter, as an illustrator, as well as in plaster.

RATHER less than a century ago, by the way, members of the "Old" Water-Colour Society were in the habit of receiving a sum annually from the profits of the exhibition. On November 30th, 1804, ten water-colourists met at the Stratford Coffee House, Oxford Street, and formed themselves into the society which, reconstituted, still flourishes. It was to consist of not more than twenty-four members of "moral character and professional reputation," resident in the United Kingdom. Each member valued the drawings contributed by him for exhibition, and on this basis available profits were divided. At the initial show in 1805 the 275 drawings of sixteen members were put down at £2,860, the average per drawing varying from Samuel Shelley's £26 10s. 6d. to the humble £3 14s. of Cornelius Varley; W. H. Pyne coming last but one at £4 8s. By 1809 the number of paid admissions rose to 22,967, against 11,542 in 1805, the divisible surplus to £626, of which Heaphy received £130, Glover £104. As early as 1812, however, evil times had come.

NOT since Lord Leighton, in 1895, delivered what proved to be his last address, have students of the Royal Academy, always enthusiastic, so vehemently cheered their President as on December 10th, when Sir Edward Poynter briefly admonished them. Students are eager, loyal

beings, and probably they wanted to make clear that they pay little heed to outside criticism of the Academy and its doings. Sir Edward was disappointed with drawings of the figure from life. Certainly we see none with the power of a Mr. A. E. John emerging from the schools. Of the twenty-five students to whom prizes were awarded, eight had been successful during the three previous years. Mr. George Howard Short, who took the £40 prize for his design for the decoration of a portion of a public building, is one of the new names. His conception of 'Peace' is not of the ordinary kind. He sees it as harmonised energy, as what, in pictorial art, corresponds with the music of the spheres. No doubt Mr. Short has been studying Watts, as, too, Blake. It has been to some purpose.

THE boyish drawings of Millais were so striking as to induce Sir Martin Shee to reverse his initial advice—"rather make him a chimney-sweep than an artist"—and at the age of eight, to the astonishment of the Duke of Sussex, who distributed the prizes, he gained a silver medal at the Society of Arts. If not destined to be a second Millais, the son of Mr. William Nicholson, one of the Beggarstaff brothers, has started on his career betimes. Three years ago—he is now ten—the little Ben Nicholson made a drawing which serves for the poster of Mr. J. M. Barrie's "Peter Pan, or the Boy who would not grow up." Another young—though not so young—artist, Mr. Stuart Boyd, son of Mr. A. S. Boyd, whose work in the *Graphic* and *Punch*



(St. John's Wood School.
Orchardson Medal.)

A Study

By Nora Straube.

is familiar, has been scoring a success. In a special Christmas number were ten caricatures, among others of Mr. Neil Munro and Mr. W. W. Jacobs, by this promising student of the Slade School.

AT the St. John's Wood Schools, on December 12th, the prizes were distributed by Mr. Luke Fildes, R.A. The W. Q. Orchardson medal fell to Miss Nora Straube, whose drawings are reproduced on page 66. Miss Amy Clara Waters won the *Graphic* prize (a drawing by Mr. W. Hatherell), and Mr. F. P. Walker the prize for colour work (p. 67). Mr. Luke Fildes, in a bright address, emphasised the good to be obtained from training the memory, one of the most essential, but neglected qualifications. Unless the power of observation were cultivated, the artist would be handicapped.



(St. John's Wood School. 'Graphic' Prize.)

Pen Drawing.

By Amy Clara Waters

STUDENTS of the Slade School voted the autumn art lectures of Mr. D. S. MacColl informative and stimulating. His advice to study the work of a painter by arranging in chronological order photographs of his pictures, and noting on each what one takes to be its qualities and defects, is sound and helpful. Mr. MacColl's lectures will be continued on alternate Fridays, from January 27th to March 24th, his subjects including "Alfred Stevens," "Madox Brown"—a greater man than he is yet accounted, "Burne-Jones and Morris, Whistler, Cecil Lawson"—this last a wide theme for a single address.

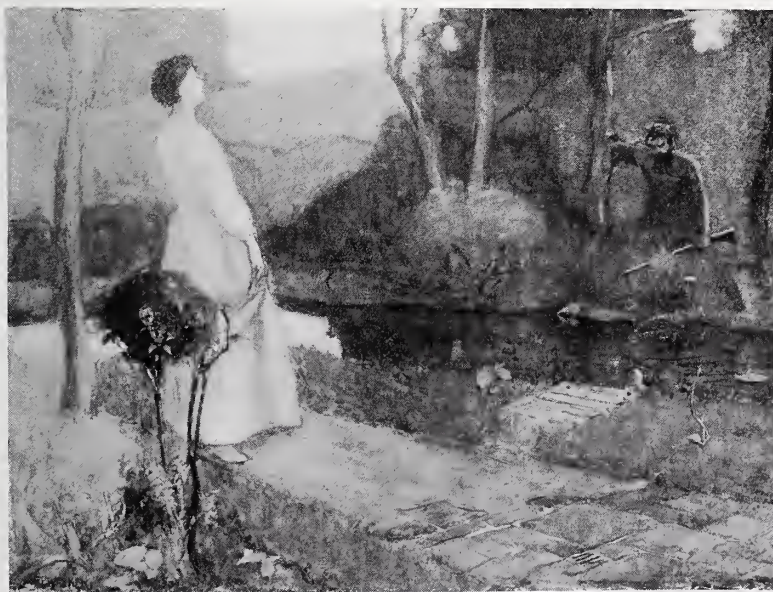
THE election of Mr. C. J. Holmes to be Slade Professor at Oxford is a triumphant recognition of the so-called "advanced" school. Ruskin, who, as all will remember, once occupied the post, was artist as well as critic; so it is with Mr. Holmes. He frequently contributes

to the New English Art Club; his monograph on Constable is one of the ablest contributions to modern art literature. Mr. Holmes is a nephew of the librarian of Windsor Castle.

DUBLIN could very well do with a bequest such as that of £50,000 which, under the will of Mr. John Hamilton, will ultimately go to Glasgow for the purchase of pictures. To the inaugural exhibition of the Gallery of Modern Art, the Trustees of the late Mr. J. Staats Forbes lend upwards of 160 pictures and drawings, including fifteen Corots, ten Constables, fourteen Milletts, examples by Whistler, Daubigny, Diaz, Lepage, Israels, Maris, Mauve, and other men of mark. Dublin has an option of purchase at £36,000, which Sir Walter Armstrong, after going through the works, regards as a very reasonable valuation. By a single coup, Dublin has it in its power to form the finest gallery of modern art in the British Isles. Such an opportunity is not likely soon to occur, and Mr. Hugh P. Lane is doing his utmost to secure a successful issue.

THERE has been much speculation as to the identity of the American collector who, in June last, bought from Messrs. Obach the Peacock Room of Whistler. Not unexpectedly, it turns out to be Mr. Charles L. Freer, of Detroit, whose collection of works by Whistler far excels any other. In 1903 he procured from Mr. W. Burrell, Glasgow, it is said for £5,000, 'La Princesse du pays de la porcelaine,' the pictorial presence round which the Peacock Room came into being. Of the 147 pastels and pictures by Whistler brought together by the Copley Society in Boston a year ago, fifty-one, or more than one-third, belonged to Mr. Freer.

VENICE has lost its Campanile, and there now seems every reason to fear that the glorious cathedral of St. Mark's will have to be restored if it, too, is not to fall. Is it



(St. John's Wood School. Prize Work.)

Design in Colour.

By F. P. Walker.



Faustine.
By Maxwell Armfield.

possible really to preserve the ancient mosaics, whose spirit, when touched ever so reverently, seems so often to escape? The façade of Milan Cathedral has also to be restored.

THE late Lord Northbrook, under whose will about 200 pictures, worth perhaps £50,000, go down as heirlooms with the Stratton estate, lent generously to the Old Masters exhibitions at Burlington House and the New Gallery. As the tenant for life is, with the approval of, the Director of the National Gallery, empowered to exchange works for others in the national collection, the public is directly concerned in these Northbrook treasures.

MANY are surprised that M. Carolus-Duran, President of the Société Nationale des Beaux Arts, master, of course, of Mr. Sargent, should have accepted the Directorship of the Villa Medici at Rome. He is not only a painter of note, but in person a gracious and impressive representative of French art. On varnishing day his progress round the New Salon had about it something regal. Leighton on Private View days at the Academy, receiving at the head of the stairs, was Carolus-Duran's British counterpart. After Paris, Rome must seem banishment. A still more distinguished artist accepted the Directorship, however, seven decades ago: Ingres, who, weary of the incessant strife to support his principles, quitted Paris in 1834, but, the seven years' term over, returned in 1841, and was welcomed at a banquet.

“THE British Art Section was regarded as containing the best collection of pictures in the Exposition.” That is the declaration of the British Ambassador in his dispatch dealing with the Exhibition at St. Louis. There has been

much discussion as to the decision of the British Commission, which resolved that none of the works should be entered for awards. But for that, of course, several medals would have come to this country. Mr. G. H. Boughton, R.A., who was born in Norfolk, but was early taken to New York, showed in the American section, and won a gold medal.

MR. MAXWELL ARMFIELD, whose picture ‘Faustine’ (p. 68) has just been purchased for the Luxembourg, is a native of Ringwood, Hampshire. He began his studies at the Birmingham School of Art in autumn, 1899, and under Mr. A. J. Gaskin and Mr. H. A. Payne was chiefly concerned with design and figure-composition for essays in which he won several awards in the National competitions. About fifteen months ago he left Birmingham to continue his studies in Paris; this year he exhibited a small picture at the autumn salon illustrating the last few verses of Swinburne’s ‘Faustine.’ It was purchased by a well-known amateur, but the next day Mr. Armfield was informed that the Director of the Luxembourg wished to acquire it for the nation, and with the usual courtesy of the Frenchman, and not too usual generosity, the purchaser at once presented ‘Faustine’ to the Luxembourg. Mr. Armfield still exhibits in England, and his work may be seen often at Birmingham, Liverpool and Glasgow.

THE French Académie des Beaux Arts has elected Mr. Stanhope Forbes to the post of Corresponding Member in the stead of Watts. A decade ago Mr. Forbes’ ‘Forging the Anchor’ was selected for purchase by the Director of the Luxembourg, but already it had been bought by Mr. George McCulloch.



A Recent Study.
By Carolus-Duran.

New Church Work at Great Warley.

By William Macdonald Sinclair, D.D.,
Archdeacon of London.

IT would be natural to expect that when art is turned to the service of the higher faculties of man, especially his aspirations in the region of faith, its highest and noblest powers would be called out. When the mind passes from the practical affairs of every day, into the region of mystery, and aims at understanding, as far as may be, all

that is good, beautiful, true and ideal, it is raised to a higher plane of thought and feeling than the ordinary exercise of its own faculties; and when it attempts to translate these loftier experiences into artistic expression, such efforts must necessarily be animated and tinged by the exalted character of the objects of thought. And so, in fact, it always has

been in sculpture, architecture, painting, poetry, music, and other arts that are capable of being devoted to such ideals. The finest sculpture in the world was inspired by the desire to place before the eyes of the Greeks and Romans the deified forces of Nature. The most glorious buildings have been the Greek temples, the Tâj Mahâl, and the other sacred sepulchral temples of India, St. Peter's in Rome, St. Paul's in London, and all the wonderful variety of Gothic cathedrals and churches. There are no pictures like the religious dreams of Fra Angelico, Francia, Perugino, Raphael, Michelangelo, Leonardo, and the rest. The best of the Greek dramas were religious; the Hebrew psalms will last as long as the world exists; the greatest poet of Italy was the author of the *Inferno*, the *Purgatorio*, and *Paradiso*; Shakespeare is noblest when he deals with the moral problems of humanity; next to him are Spenser and Milton. In music, Handel's *Messiah* is supreme; Bach, Mozart, Mendelssohn, Gounod, Brahms are all at their noblest in their religious moods.

Architecture is the most essential of all the arts, and in its perfection combines all the others in its ideals. We could exist without statues, pictures, poetry or music: but we must have houses, and places for assembly and worship. After the utilitarian



Pulpit: Copper with pearl enrichments, green bronze trees at side with brass flowers base, dark grey fossil marble.

Designed and made by W. Reynolds-Stephens.

structures of primitive times, it was an obvious transition that these should be made pleasing to the eye and the imagination: and then, by the principle already noticed, higher attempts at beauty were made in the case of places of public ceremonial and worship. And soon the places of worship became the most beautiful and noble of all, and attracted an enthusiastic interest and loyalty which belonged to no other structures. In the great ages of cathedral-building, it was not only the bishops and ecclesiastical colleges and fraternities that devoted themselves to these glorious works; city rivalled city, and the civic corporations vied with each other in the scale and splendour of their church architecture. A great cathedral or a magnificent church is still an attraction to every city where it is found: it draws crowds of visitors, it elevates and educates taste, and has a distinct influence on the style of similar buildings within a large tract of country. Such a structure impresses the mind of even the most careless visitor that it is built for the honour and glory of the Omnipotent Creator,

to induce the sense of homage and praise. By its carving, its mosaics, its frescoes, its pictures, its stained glass, it appeals to his sympathy in the combined effort that has been made to make the Temple of God, the House of Prayer, the shrine of so many sacred associations, attractive to the eye; and by its very beauty it predisposes his heart to contribute to the maintenance of so wonderful a product of human skill, and to the support of all those works of benevolence of which it is the centre and symbol.

Gothic architecture decayed in England at the end of the Tudor period. The Renaissance came in with the Stuarts, and was followed in the time of the House of Hanover by a dull and bald classicalism, which rejoiced in whitewash, three-deckers, high pews, galleries, vast royal arms, and many funeral hatchments. During that period, which lasted for about a century and a half, ecclesiastical art was unknown in this country. The romantic movement in literature produced in religious thought the return to pre-Reformation ideals, and in art the revival of Gothic architecture, with its accompaniments of the pre-Raphaelite style of painting, and the old church music.

But it was not until comparatively late years that it was remembered what a true and proper home of art a church might properly be. For a long time the movement for the restoration of churches which passed over the country in the middle of the nineteenth century, from Land's End to Berwick-on-Tweed, occupied itself chiefly with replacing the church in the condition in which the architect supposed it to have been in the beginning, in sweeping away all furniture and adornments, however beautiful in themselves, which were of later date than the general style of the building, and in replacing them by pews, brass chandeliers, standards and



Bishop's Chair, in walnut and pewter.

Designed by W. Reynolds-Stephens.

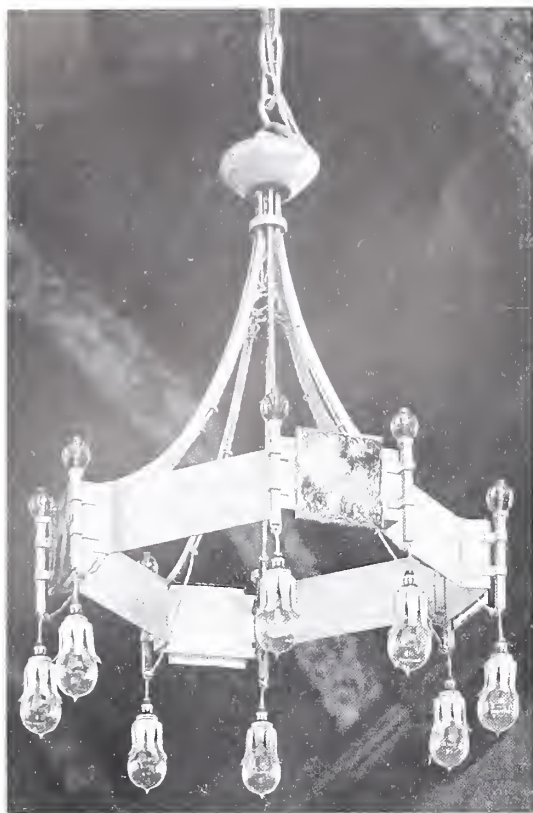


Candlestick in Brass.

Designed and made by
W. Reynolds-Stephens.



Chancel Screen in the Church of St. Mary the Virgin Great Warley, Essex.
Designed and executed by W. Reynolds-Stephens.



Electrolier, Galvanised Iron, panels of green-blue enamels, green glass balls.

Designed by W. Reynolds-Stephens.

railings all of one pattern, turned out by machinery by thousands and by miles, in which there was no art at all. At the same time there was an earnest and pitiful passion for painted windows; it was a day of triumph to cathedral and parish church when some new brilliant transparency glowed between its walls. Except in a few cases, the drawings were mere imitations of mediæval unskilfulness, and, the old secrets having been lost, the colours were harsh and crude; but as long as there was a new painted window it was enough. Glasgow Cathedral and most of those in England have been conspicuous sufferers. Glasgow was fitted by rich and enthusiastic citizens with a complete suit of neat, bright, thin Belgian glass of a character wholly out of keeping with the character of the building; in the English cathedrals the sense of peace, dignity and tranquillity has been wounded seriously by multitudes of specimens of intentionally bad drawing and the baldest, most glaring and most inharmonious colours.

Of late years there has been amongst some of our architects, sculptors, painters and workers in metals a more intelligent movement than the crude generalities of the mid-Victorian age. Some of them have learnt from each other; some have practised more branches of art than one. They have, by a spontaneous attraction, begun once more to consecrate the artist's best efforts to the homes of the soul's devotion. They have remembered the frescoes of Perugino, Pintorrichio, Michelangelo, Raphael and his pupils, and the mosaics of Rome, Ravenna and Palermo. Gambier Parry has painted the long roof of Ely Cathedral and the walls of Highnam Church; Sir William Richmond has given some of the best years of his life to filling with rich and picturesque mosaics, the bare spaces of the roof



Detail of Chancel Screen (exhibited at the Royal Academy, 1903). Trees, brass with mother-of-pearl flowers and cast ruby glass fruits. Figures, oxidised silver. Screen wall, Irish green marble on black marble base.

Designed and made by W. Reynolds-Stephens.

and walls in the choir, and part of the dome of St. Paul's. Sculptors have had their opportunity in many a rich reredos, font and capital; Bodley's great altar-piece at St. Paul's cost upwards of £30,000. The exquisite iron grilles in St. Paul's, by Tijou, Wren's contemporary, have been followed in modern screens. There is a real vividness now in oak carving; it does not always go by pattern and yard. Leighton has painted a memorable reredos for the church at Lyndhurst;

E. A. Abbey, R.A., a central panel for the one at the church of the Holy Trinity, Paris (which was exhibited in Gallery V. of the Royal Academy Exhibition, 1904). Böhm has given us some really fine recumbent effigies; Brock, Thornycroft, Gilbert and others have produced noble memorial works; Brock's monument to Leighton in St. Paul's Cathedral is fully worthy of its place near Stevens' great memorial of the Iron Duke. Crosses, altar-plate and fittings for electric light have called out the sympathetic skill of the metal-worker; copper and steel have been used with good effect as well as brass in funereal tablets. A higher tone was given to church windows by Kempe; there has been improvement all round in work of Clayton and Bell, Powells, Burlison and Grylls, Heaton Butler, and Bayne, and others; Henry Holiday has given us windows remarkable for richness and harmony; and a new artist, C. Whall, has come forward with windows of silvery beauty at Gloucester Cathedral.

England is specially rich in country churches, and the English country gentlemen have for them a real affection. The desire to adorn is constantly present; the difficulty is to bring that desire into touch with the most enlightened artistic thought and taste. The parish of Great Warley, Essex, is singularly fortunate in having a great opportunity thoroughly and ably grasped. A new church was needed, and the donor, Mr. Evelyn Heseltine, is a man of wealth and admirable taste. He put the new building into the hands of Mr. W. Reynolds-Stephens, the well-known artist and worker in metals, to whose achievements more than one article in this Journal has been already devoted, with Mr. C. Harrison Townsend as practical architect. The two have worked together in a mutual co-operation which has produced a wholly unique result; but the decorative scheme of Mr. Reynolds-Stephens is the principal feature of the whole, and what will give a lasting and widespread fame to this wonderful church.

It stands in a part of Essex which is much occupied by parks and residences: a graceful, undulating, well-wooded country. On a level green plateau, at the foot of a slope of



Metal Screen: view from chancel.

By W. Reynolds-Stephens.

park and garden, rises the simple building, with rough-cast outside walls, tiled roofs and a flèche; a rustic whole, in general keeping with Early English style, and well suited to a quiet English village.

Mr. Reynolds Stephens' scheme of decoration embraces the whole church, and is worked out in iron, brass, bronze and copper, with mouldings in plaster covered with aluminium, and carved walnut panels and seats, and various coloured marbles. The wood-work, where not walnut, is painted a quiet green. The general effect is one of richness, harmony, beauty of design, and correlation of colour which is unrivalled elsewhere. On entering the church from the west, the eye is led past the highly decorated ribs of the wagon roof, onward through the wonderfully rich metal screen, to the semicircular apse, the walls of which are covered with magnificent slabs of grey-green marble, the roof entirely with aluminium. The roof is divided into five spaces by vine-branches treated architecturally, which



Chapel Screen in walnut and pewter: outside view.

Designed and executed by W. Reynolds Stephens.

unite and form a broad band of trellis two-thirds of the way up; the bunches of grapes and leaves are slightly tinted. The apse windows are arranged to throw light on the aluminium surface, and the effect is indescribably beautiful. The keystone of the whole scheme is in the figure of the glorified and risen Christ, which forms the centre of the reredos. The figure, which (except the head) is of metal, is in robe and cope, and lifts the hand in blessing. It stands on a great serpent of black oxidized copper, gleaming here and there with blue mother-of-pearl—a magnificent effect of conception and moulding. The panels on either side are of marble, divided by three metal uprights, each of which ends in a rose surrounded by a crown of its own leaves. Two small upper compartments contain exquisite metal bas-reliefs of the Nativity and the Entombment.

The altar-rails are also rich in thought and material. They consist of dark green marble upright slabs, rising from a broad base of marble, and enclosing in each panel a circular crown of thorns in brass, glorified by internal florealation, with three large single roses (a decorative note seen in every part of the church).

The chancel-screen is perhaps the richest and most elaborate of all the decorations. Its *motif* is founded on the text, "The fruit of the Spirit is Love, Joy, Peace, Long-suffering, Gentleness, Goodness, Faith, Meekness, Temperance." It is formed of three flowering fruit-trees in brass, on each side of the central opening, which spring from a marble base or wall, as "founded upon a rock." Each tree bears an angel looking down the church, and representing one of the qualities mentioned: from the north, or left, are Joy, Peace, Long-suffering, Meekness, Faith, and Temperance. "The greatest of these," Love, is placed on the Cross which crowns the centre of this most beautiful screen, and on either side of it are adoring angels, representing Gentleness and Goodness, the attendant attributes of Christ Himself. The tree-tops form a long and thick wreath of mother-of-pearl roses and leaves in metal—a most lovely conception. There is a corresponding screen separating a side-chapel from the nave; it is of walnut and pewter, and the design is based on the conventionalised form of the Oriental poppy, to symbolise

Sleep and Death, to harmonise with a beautiful memorial tablet over the main entrance. Emphasis is given to the clearly-marked cross, which the poppy is one of the few amongst flowers to bear on its petals.

The next prominent feature inviting closer investigation is suggested by the ribs of the roof of the nave. These spring from wooden pilasters rising about half-way up the walls, inclosing triple Eastern lilies (the Biblical lily of the valley), which is also typical of the Virgin Mary, to whom the church is dedicated. The surfaces of the ribs themselves are covered with the conventional rose-tree, which is so attractive a characteristic of Mr. Reynolds-Stephens' scheme, and are coated with aluminium leaf.

The pulpit is extremely original. It consists of three broad copper crosses, joined at right angles at the transverse bars, backed by marble, and supported by bronze trees with florealation. Its form is to suggest the principle "we preach Christ crucified."

In the little choir, between screen and apse, the windows are treated to signify Praise; "Sing ye praises with understanding;" and the lower part of the organ side consists of



Altar Rail : subject, the Glorified Crown of Thorns. Rail, oxidised grey copper panels in brass uprights, dark Irish green marble; step, dark grey fossil marble.

Designed and executed by W. Reynolds-Stephens.



Chapel Screen in walnut and pewter: inside view.

By W. Reynolds-Stephens.



Organ Front in various metals, and Electric Light Pendants.

Designed and made by W. Reynolds-Stephens.

exquisite metallic plates in low relief, illustrative of the Benedicite (the expression of Thanksgiving); "O all ye works of the Lord, bless ye the Lord."

The Bishop's chair in the chancel is of walnut, and forms a design of great dignity, with a culminating panel of interlacing leaves and flowers. The altar-frontal also displays an enviable freedom from conventionality: the design is a great vine, forming the usual uprights and horizontal line.

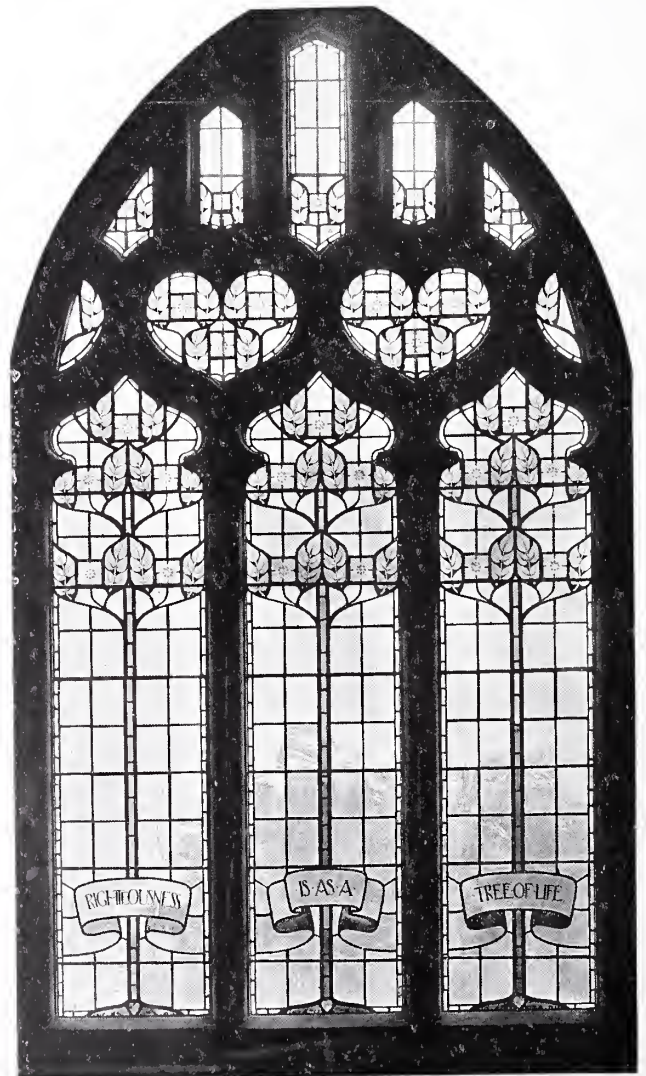
No less thought has been bestowed upon the windows, which, with the exception of a few small ones of gem-like richness, are all commendably and charmingly light. Opposite the entrance are the angels of worship and praise, by Mr. Heywood Sumner. Near the font are child-figures of the Spirits of Wisdom, Understanding, Counsel, Strength, Knowledge, Godliness, and Reverence, by Mr. Louis Davis. In the sanctuary are names given to Christ by the

prophets, in the Apocalypse, by Himself, and by the Apostles. A very simple, effective, and beautiful window in the chapel displays the Tree of Life.

The hanging lamps for the electric-light are no less beautiful than the other decorations: they are light and graceful, of galvanised iron, enriched with enamel plaques, in blue-greens, and bearing the lights in the form of pendant drops like flowers.

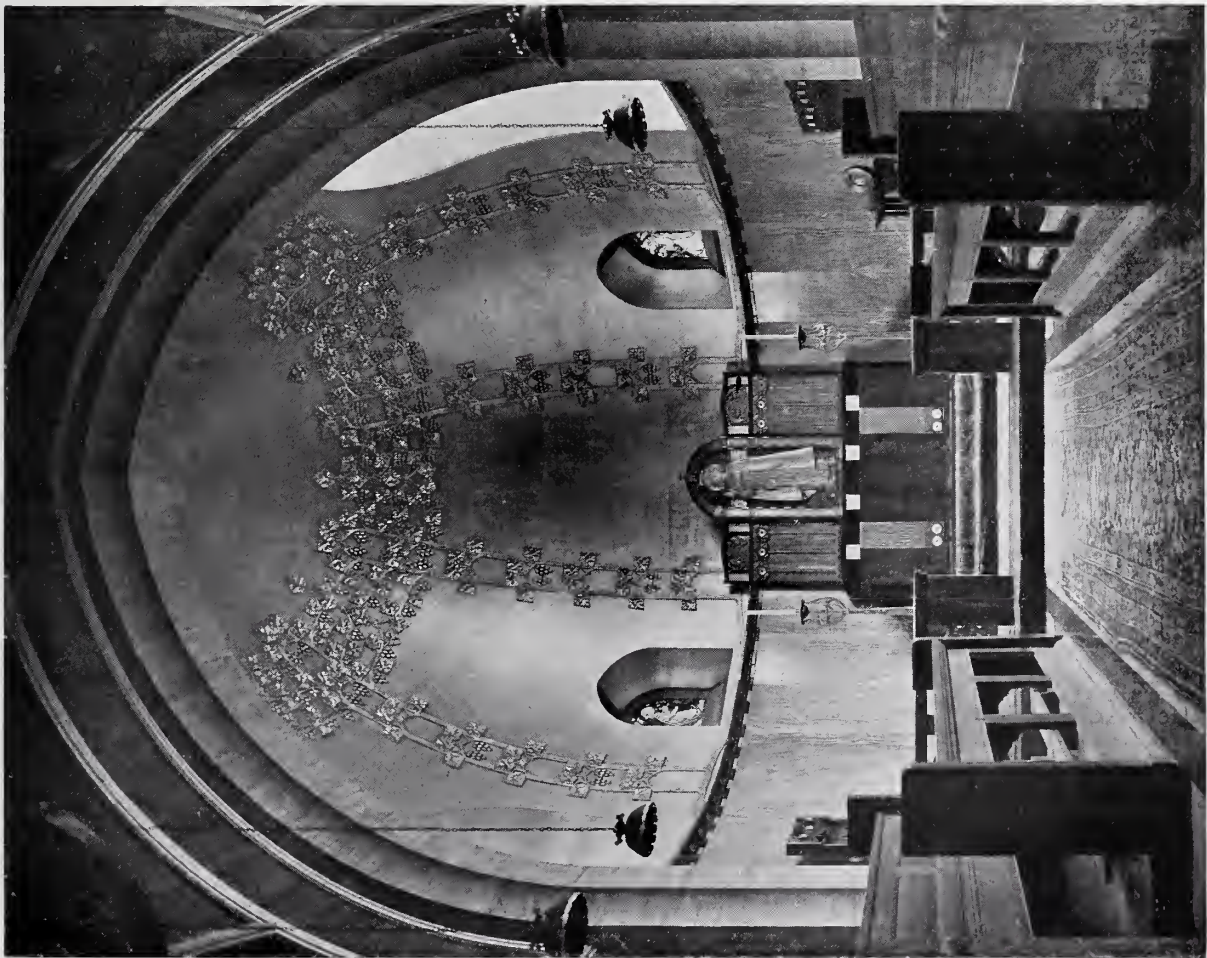
So brief a sketch of such a galaxy of exquisitely beautiful and consummately harmonious work can give but a very scanty impression of the riches of this wonderful church. A better idea will be conveyed by the excellent illustrations: but from them, again, the charm of colour is absent. But the church is not far from London, and would be well worth a visit, even were it many times the distance. It is indeed rare to find a whole building completely "at unity with itself"—architecture, decorations, scheme, colour, carvings, and enrichments, and carried to its consummate perfection with reverent mind and unstinted generosity.

** The copyright in the accompanying illustrations is strictly reserved by Mr. Reynolds-Stephens.

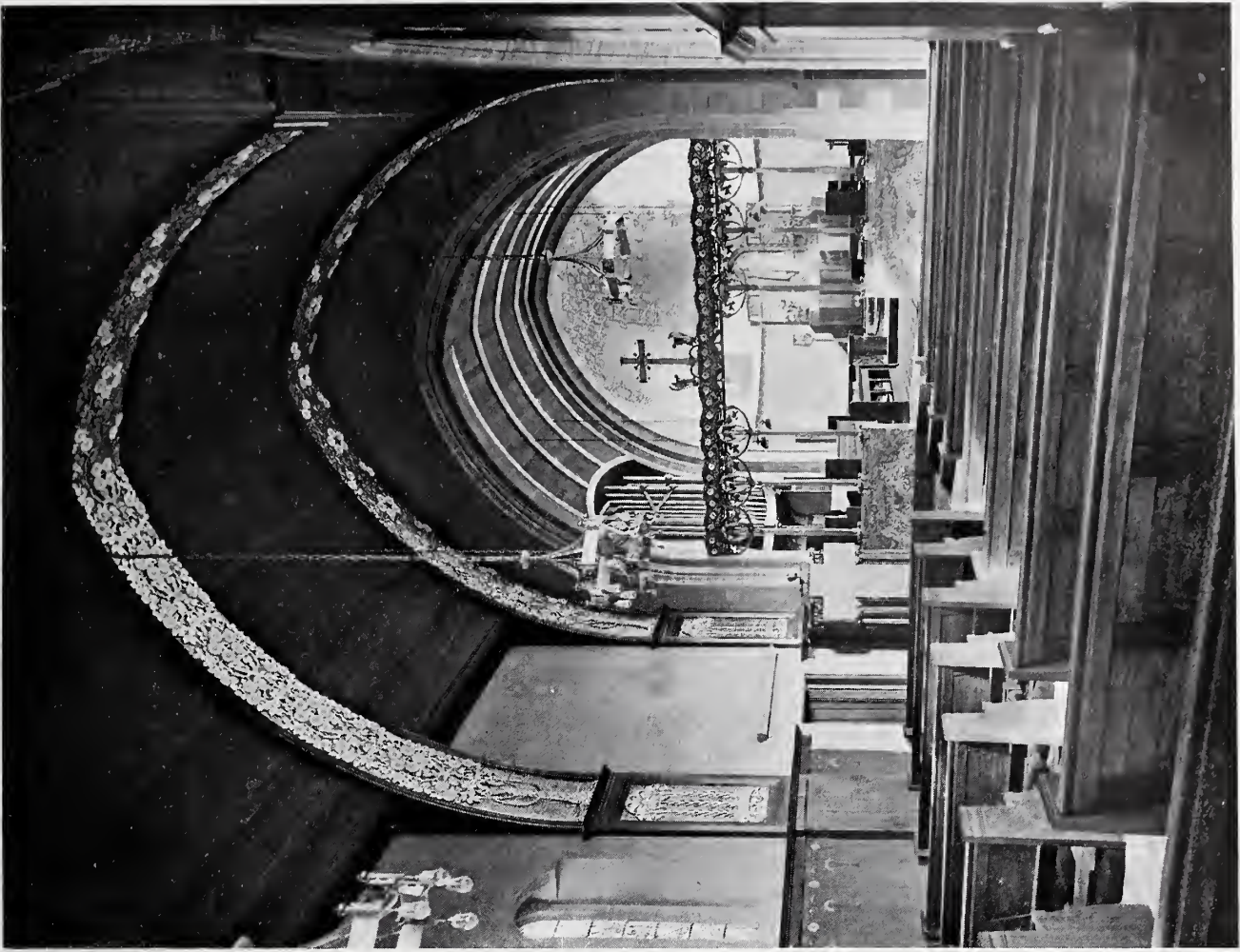


Chapel Window.

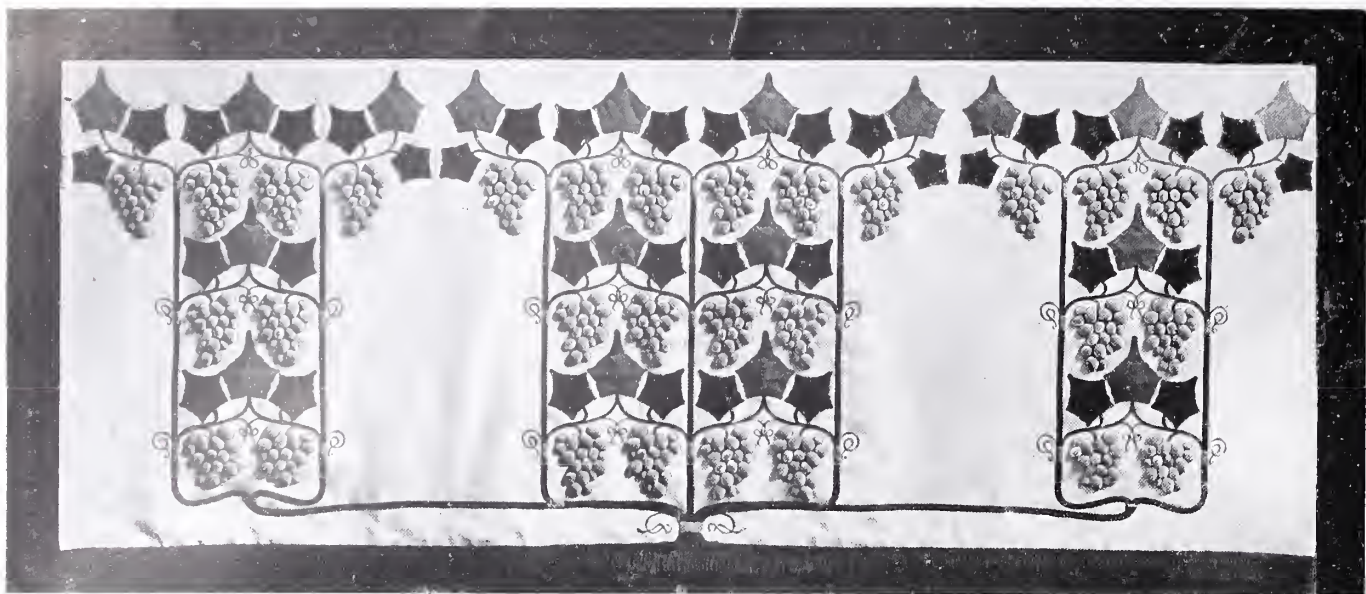
Designed by W. Reynolds-Stephens.
Tracery by C. Harrison Townsend.



Sanctuary, designed throughout by W. Reynolds-Stephens.
 Apse: Aluminium on plaster; walls, pale green marble with brass angels' heads on copper moulding; dentils, dark green and white marble.
 Reredos: Figure of Christ, oxidised silver on copper, mother-of-pearl background; gilt metal panels at sides and brass groups of trees, marbles, black and yellow, Irish green, with white alabaster.
 Steps and flooring: Dark grey fossil marble.



General View of Nave, showing ribs and other decorations by W. Reynolds-Stephens.



(Church at Great Warley)

Altar Frontal, appliqué velvet on cloth, with copper-thread outline and stalks.

Designed by W. Reynolds-Stephens

Portrait of Miss Alexander.

By Whistler.

THIS now celebrated portrait was initially seen in a Pall Mall gallery in 1874. Along with it were shown the portraits of Mr. and Mrs. Leyland, and that of Thomas Carlyle. The little collection contained, too, the 'Arrangement in Gray and Black: Portrait of the painter's Mother,' seen at the 1872 Academy, after which no picture by Whistler was at Burlington House. In 1892 the 'Mother' was bought by the Luxembourg for £160. Since then, of course, it has not been out of France till now, when, by a special act of grace, the President of the Republic has lent it to the Whistler Memorial Exhibition at the New Gallery. In 1878, when cross-examined by the Attorney-General as to having demanded "two hundred guineas for flinging a pot of paint in the public's face," Whistler skilfully replied, that he did not ask it for the labour of two days, but for the knowledge of a lifetime. Conceivably the answer suggests an innate modesty with which he was seldom credited. Of far more worth than his knowledge were his genius of sight and of hand. The 'Miss Alexander' remains as one of the most exquisitely eloquent testimonies to that genius. The sheer loveliness of it must persuade the most sceptical of the sovereignty of beauty. The portraiture of Whistler, especially of the early period, is not of the rock-hewn, incisive kind. He is said to have aimed primarily at a decorative arrangement rather than at searching characterisation. A contemporary said of Velazquez: "Everything else, old and new, is painting; Velazquez alone is truth." Maybe the paramount purpose of the great Spaniard was to achieve profound accord between his impression of actuality—a very different thing from actuality as apprehended by the multitude—and its showing forth. In the 'Infanta' of the

Louvre, Velazquez has hauntingly immortalised one of such impressions. By comparison, 'Miss Alexander' may appear a slight flower, but the winsome evanescence of the picture, the dainty way in which the little girl is disengaged from the weighty affairs of life, and evoked, with upon her and upon her belongings the bloom of a most engaging, graciously piquant childhood, are elements of its charms. Mr. George Moore holds the picture to be the most beautiful in the world. In a phrase he traces to their sources the two main streams of inspiration: "the soul of Japan incarnate in the body of the immortal Spaniard." The tenderly solicitous selection from a whole world of possible material at once suggests the influence of Japan. Velazquez—as has every true artist—selected: what psychological and emotional as well as pictorial selectiveness is there not, for instance, in 'The Surrender of Breda?' The selective genius of Whistler has behind it an authority more flower-like in its potency. 'Miss Alexander' is, in truth, a pictorial flower, flawless, captivating. Each part, with grave gladness, consents; the materials, Western and Eastern, flow each towards other, bent on celebrating a fine vision of things. In every detail is resourcefulness, but nowhere parade of it. There is a certitude of characterisation in the advanced left foot, in the whole pose; the modelling is as subtle, the atmosphere as serenely mirthful, as though the butterflies fluttering against the grey wall or the tall daisies had communicated a secret incommunicable. 'Miss Alexander,' in her starched white frock, white stockings, black, square-toed shoes, grey felt hat with sweeping plume, some grey-green drapery on a stool near the black wainscoted wall, against which she is silhouetted with a kind of ethereal surety: once seen, even in adequate reproduction, she cannot be forgotten.



Painted by J.M.W. Whistler

By permission of Wm C. Alexander, Esq.

Portrait of Miss Alexander

Watts at Burlington House.

By R. E. D. Sketchley.

THE exhibition of works by George Frederick Watts could not have been representative of the life it commemorates without stirring thoughts that reject as inadequate the ordinary offices of criticism. Nothing that Watts wrought but was conceived in response to a call of life. It was his to fulfil an ambition of service which obliged him to adjust himself to the spiritual needs of the time, to make a ministry of his art, and to consider beauty as bound to further the moral causes of humanity. Watts withdrew into the isolation of a life given to art, not that he might the better divine his vision of beauty, but that he might the more faithfully ponder his message to humanity, and image the more studiously "modern thought in things ethical and spiritual." Truly he had his reward. He won the sight of the sorrowful people, and of those that are troubled or perplexed. An art that compassionated ail pain, and wrought images of support and consolation, gathered to itself love that is surely as great a recompense and crown of labour as a man may hope to win by the gift of himself. That praise is garlanded about the memory of Watts. The "abhorred shears" have slit no thread of those ties by which he bound to himself the hearts of men.

It may be, that had Watts realised the strain his art suffered when he made it votive to didacticism, he would, with grave joyfulness, have accepted the condition. Perhaps, even, it was his secret completion of the magnanimity of his life that he gave no hint of knowing what the student knows who compares his finest paintings with the mass of his didactic achievement. For, with all its incompleteness—and without loans from Trafalgar Square and Millbank this exhibition could not have been made complete—the collection at Burlington House puts Watts the painter on record beside Watts the painter of ideas. His power of sight and hand is exemplified in detached instances from the time he was a boy till old age, when, forgetting all but the joyful idea, he painted the swarm of golden loves tumbling in the sunlit misty air (No. 198). It is with these "showings of his hand" that one is here chiefly concerned.

Gallery I., which contains a large proportion of early work, is the best set forth. Gallery II. begins finely with 'Bianca' (51), and contains the 'Burne-Jones' (63), the 'Tennyson' of 1864 (67), the 'Trifles Light as Air,' already mentioned, and the partly lovely 'Genius of Greek Poetry' (85), as lights among more dubious works. Gallery III., whose big walls especially suggest the effect that might have been made by well-spaced hanging of the finest pieces, is, on the whole, poorly filled; though one must except, as of solid account, various portraits of women, the vigorous, if not particularly declarative 'Henry W. Phillips' (163), the fine composition of 'The Childhood of Zeus' (179), the unexcelled 'Tennyson' of 1859 (189), and the Calvert-like 'Thetis' (193)—perhaps the loveliest of Watts's nudes, lovelier, because more entirely designed for delight in beauty on a young pure figure, than the 'Psyche' of the Tate. The picturesque 'Walter Crane' (212) is here, too, and the

marble version of 'Clytie,' a greatly turned handling of form, as one feels it to be, despite something strangely materialistic in the treatment of the flesh. Gallery IV. has in it really only one delightful picture—though the 'Loch Ness' has claims to be a second—the 'Judgment of Paris' (230), in whose ivories and whites is again a remoteness from the full-coloured earth that suggests Watts's kinship with Edward Calvert, as certain linked or sequent figures passing by on the quiet air, in 'The Genius of Greek Poetry,' or streaming upwards in acclamation, suggest designs of Calvert's master—William Blake. The water-colour room may almost be left unconsidered. For the most part there hang here evidences of how little form inspired Watts, unless colour as well as line were to be realised. There is, however, one early canvas dated 1849, 'Dryads and Naiads,' which already promises the best Watts was to achieve in romantic landscape, and, among chalk drawings of general tameness, there are fragments and a small design of the 'Caractacus' cartoon, which was the determining work of Watts's youth. A study for the fresco at Bowood is also here, completing the imperfect suggestion of his monumental art afforded by this exhibition.

So much in outline of the collection, as it shows when narrowed down to illustrate the purest art of Watts. Even to fill in that outline is to bring together strangely various intentions, most difficult to order as a sequent expression of a personal sense of beauty, yet undoubtedly ordered by long and unremitting aspiration of 'The Utmost for the Highest'—the utmost effort for the highest truth. The changing times of art through which he lived, the patterns of accomplishment shown to a sensitive perception and firmly trained hand by the great art of the past, in Greece, in Renaissance Italy, and by English art from 1837 till to-day, are obviously in part accountable for varieties of style which include the Eastlake-like 'Portrait of Lady Dorothy Nevill' (6) and the pale, perfected head of Lady Lytton (19)—a work whose scheme and texture seems to agree with the finest portraiture of Alfred Stevens—the rubicund, upholstered 'Richard Jarvis' (5), and the monumental breadth and tenderness of the Joachim. These are portraits. One chooses contrasts thus, to ensure that no other condition but the direct condition of rendering fact shall have to be considered. These are not symbolic forms, where the human figure has imposed upon it the state of Dominions and Powers; and symbolism of colour partly determines the colour-harmonies. In the portraits, if anywhere—allowing for the later determination to render the chief men of his time as guardian figures of the forces, spiritual and mental, that have moulded the national character—the variousness of Watts is related to a purely artistic range of interests.

As has been said, study fails to discern a concentrated search for a manner closely expressive of a central idea of beauty. At the very beginning, when Watts was a self-taught boy, he showed that the power to do a thing well, ensured, not the repetition of it to do it better, but a change



George E. Monckton.

By Frederick Sandys.

of regard to something not yet apprehended. There is the portrait of himself at seventeen (1), painted with a dignity that is possibly preserved by its unfinished state. There is the portrait of his father (4), painted two years later, where, not only in observation of character, and sensitive setting-down of forms, but also in the flesh-painting, he proved himself able to do fine things. A year or two after these successes come sleek and unintelligent formulas like No. 2 or the 'Richard Jarvis' (5). It may be put down, in the early years, to the necessity of pleasing sitters. But to the end the same flashes of keen observation interrupt work shaped to a formula, though the convention was to change entirely from a fashionable one to that phrase of the thoughtful mien, the intellectual isolation, that is his manner of representing a public man. That later convention may be seen as the application of ambitions of monumental art to an art of portraiture. Women's portraits, like that of 'The Sisters' (4), or supremely, the solid and sufficient composition of 'Mrs. Percy Wyndham' (84), show him applying the

broad and big idea of decorative figures to the portrayal of individuals. The 'Tennyson' (67), with the laurel background, proclaims the discovery the artist made in the sixties of his power to monumentalise his contemporaries; the 'Joachim' (27), the 'Tennyson' of 1859 (189), show, at its greatest, his persuasion of an enduring beauty in an intimate vision of the man. It is in work of this finest period that a double vision of individuals is most nearly conjoined in Watts's portraits, as the two last-named pictures show, or the 'Burne-Jones' (63), or, in some measure, the 'John Stuart Mill' (34). His greatest portraits are conceived in that consent of heart and intellect.

The portraits have been dwelt on to gain some closer idea of the inspiration of Watts than can well be learned from external study of his imaginative pictures. For here, almost from the beginning, the ground is made debatable by his submission of the artist within him to the didacticist. The 'Aurora' of 1842 (13) is a pure piece of delight, invention capturing gay forms, sight and hand realising a sunny sky-space of eternal dawn.

'The Wounded Heron' of five years before, in the design and rendering of the great bird, is an emphatic corroboration of the technical powers shown in the 'Portrait of his Father.' So far his equipment is apparent. The big 'Time and Oblivion' (36), painted in 1848, after his return from Italy, when he was working in his most definite monumental manner, is also clearly related to a technical idea, though it is a weak specimen of a manner better represented in the large painting in the House of Lords, or in the immense canvas at the Tate Gallery. But, after this, when wall-space was denied him, the passion for grandiose forms and impressive colour possesses his pictorial art, and these monumental figures of his ideal of design are still farther swelled in proportion, and weighted in colour, by the attempt to express the immensities of thought. Hence successes of gesture like the figure of Death in 'Love and Death' (66), or 'Jacob and Esau' (17), or of colour like the pale body of Life, her bright hair lying across the blue of the valleys, in 'Love and Life' (28) are closely attended by such forms as that in 'Fata

Morgana' (178), or colour, such as in 'The All-per-vading' (88), or 'Watch-man, what of the Night' (16). From these turn finally, however, to note how, in imagination as in sight, beauty had at times full worship from Watts, when he painted 'Thetis,' binding her faint gold hair beside the dim waters; or the golden head of the nymph in 'The Childhood of Zeus,' or that drift of airy shapes across the sunlit sea in 'The Genius of Greek Poetry.' Here, as in the great portraits named, as in the colour-beauty of 'Lady Somers' (183), the morning loveliness of face and hair in 'Bianca' (51), the rarer beauty of 'Lady Lytton' (19) are testimonies of a sense of the identity of beauty and truth such as leads the few out from among the many to the place where the colour and the sweetness of the rose are all, and its unfolding through the earth is forgotten. A few, among these few, see still, and must strive the more passionately to proclaim, the unfolding of the rose through earth, of the soul through blood and tears.



Percy Wood in the dress of a Mohawk Chief.

By Frederick Sandys.

Frederick Sandys.

A FEW months before the decease of Frederick Sandys, a selection of some of his portraits of ideal women and children was shown at the Leicester Gallery; amongst them were 'My Lady Green-sleeves,' 'Cassandra,' 'Tears, Idle Tears,' and other well-known chalk drawings. At the Winter Exhibition of the Royal Academy at the present time, one of the small rooms is devoted to a collection of some of his finest paintings and drawings. The former comprise works of his best period, 'Morgan-le-Fay' (1864); 'Mrs. Stephen Lewis' (1864); 'Gentle Spring' (1865); and 'Medea' (1869). It is somewhat remarkable that the last-named now appears on the Academy walls for a second time after having been rejected in the year it was painted.

Sandys' painting has been likened to that of Van Eyck,

and the carefully finished little portrait of the Rev. Thomas Freeman, executed in 1854, fully bears out that comparison. Although, during the last twenty years of his life, Sandys did not execute any further oil-paintings of importance, yet many of his chalk drawings produced during this period may be ranked amongst his best works in that medium. His study for 'Samuel' (1885), his portraits of Lady Palmer (1896), Miss Adele Donaldson (1897), Mr. Percy Wood (1901), and Mr. George E. Monckton (1904), all now hanging in the Royal Academy, are characteristic works of the artist's genius, and show no diminution in his powers.

The portrait of Percy Wood, a son of the sculptor, Marshall Wood, represents him in the dress of a Mohawk Chief (p. 81). It is signed "F. Sandys, 1901," and bears the title "Rah. Rih. Wah. Gas. Da." (The Lasting One), a name given to Mr. Wood by the Mohawks. He was originally educated with a view to entering the medical profession, but, on the death of his father,

he decided to follow in his steps, and became a sculptor. He visited Canada, and there he obtained a commission to execute a national memorial statue to Captain Joseph Brant (Thayendenegea) at Brantford, near Hamilton, named after the great and humane Mohawk Chief, who was in the British service during the Revolutionary War, and died there in 1807. The statue was erected in the Victoria Park of that town, and unveiled on 13th October, 1886. The great Chief is the central figure, in bronze; on either side is a group of Six Nations Indians,* and below are bas-reliefs, representing 'A War Dance' and 'A Council Meeting,' all also in bronze. In recognition of the sculptor's great achievement the Mohawks elected him to be one of their Chiefs, an honour he greatly prized. In 1888 he executed another statue, called the Sharpshooters' Memorial, to commemorate the suppression of the Rebellion in North-West Canada. It now stands in Major's Hill Park, Ottawa. Percy Wood died in London in May of last year, and his portrait by Sandys adorned the walls of the Punch Bowl Club until it ceased to exist.

The second illustration (p. 80) is after a chalk drawing of Mr. George E. Monckton, which was the last work upon which Sandys was engaged. It was left on the easel unfinished, as the artist was suddenly taken ill and died three days afterwards.

Sales.

FEW, if any, picture sales held during the first month of the year at Christie's had the importance of that of January 28th, when the catalogue of 118 lots showed a total of £34,889 12s.—considerable, even for an afternoon in the season. The dispersal was occasioned by the dissolution of partnership in the firm of Messrs. Lawrie, 159, New Bond Street, and Glasgow, recognised for years as among the astute and intrepid buyers of excellent things. Most of the outstanding lots in this somewhat novel sale fell to the bids of Mr. Lawrie or Mr. Sulley, partners in the late firm. Ten of the pictures were knocked down for 1,000 gs. each, or more, these totalling £19,372 10s. Two of the Rembrandts show big increases since last they publicly occurred. 'A Sybil,' 38 by 30 in., the free handling, of his late period, recalling that in the Brunswick group, went up to 3,200 gs., in place of 260 gs. at the Barnet sale, 1881; since when scepticism respecting its authenticity has been removed; 'The Evangelist,' 40 by 33 in., signed and dated, jumped from 20 gs. at the Emerson sale, 1854, to 2,100 gs. Examples by other prominent Old Masters were a landscape, 46½ by 56½ in., by Cuyp, with a dead swan and other birds introduced with great certitude into the foreground, 2,200 gs.—it may be compared with the spirited 'Poultry Fight' in the Rijks Museum (ART JOURNAL, 1904, p. 115); the same artist's 'Tulip Seller,' 35 by 26½ in., 1,200 gs.; an equestrian portrait of Henri II., 61 by 53 in., No. 188 at the Primitif Français Exhibition,

Paris, 1904, painted about 1559 by François Clouet, details agreeing with official portraits of the King, notably the miniature in the Book of Hours of Queen Catherine, the horse and trappings—admirably rendered—similar to those in a miniature equestrian portrait of François I., 2,300 gs.; it came from the Château of Azay le Rideau, though it was not in the Paris sale of May, 1901; a lady, in blue, trimmed with ermine, and a white satin petticoat, 19½ by 16½ in., by Metsu, from the Lormier and Deepdene collections, 1,850 gs.—its price not very long ago was £500; a version of the magnificent Windsor picture, by Van Dyck, of Charles I., Henrietta Maria, and their sons Charles and James, 75 by 93 in., 1,700 gs.—the original in the Royal collection was valued with Charles I.'s effects at £140; 'A Waterfall,' 40 by 56 in., by J. Ruysdael, 1,250 gs.—against 18,700 francs in 1826, with Baron Denon's pictures; a woody road, with two figures, 14½ by 13½ in., by the same artist, 500 gs.; a portrait of a lady, 32½ by 29½ in., by Moroni, 1,000 gs.; a portrait of a man, 48 by 37½ in., by Maes, 800 gs.; Mabuse's 'Virgin and Child,' 30½ by 21 in., 600 gs.; Rubens' 'Isabella Clara Eugenia,' 49 by 37½ in., 380 gs. Raeburn's 'Margaret Campbell,' 47½ by 39 in., as a young girl in white dress, with red shoes, brought 950 gs.; his 'Master Hay,' 29½ by 24 in., 900 gs.—on November 28, 1903, it fetched 700 gs.; and a woody landscape, 39 by 50 in., by Gainsborough, 450 gs.; while the same artist's pastel, 'Miss Haverfield,' 43½ by 33½ in., fell from 430 gs. in 1901 to 230 gs. The modern continental pictures included a study of cattle in a pasture, 38 by 51 in., by Van Marcke, 1,650 gs., and a view of a pony, ewes and lambs on the coast, 30½ by 45 in., by Verboeckhoven, 1868, 350 gs. In several cases the prices exceed those previously obtained at auction for works by the same artists. Former "records" seem to be as follows. François Clouet: June, 1896, 'Catherine de Medicis and Children,' a large work, 450 gs. (Strawberry Hill, 1842, £90). Moroni: 1897, Cholmondley, 'Lady and Boy,' 245 gs.—his famous 'Tailor' in the National Gallery cost £320 in 1862. Metsu: 1894, Adrian Hope, 'Lady in puce,' 8¼ by 7¾ in., 1,200 gs. (1851, Theobald, 120 gs.). Van Marcke: 1898, Grant Morris, 'Homestead,' 21 by 32 in., 820 gs. Ruysdael's uneclipsed record stands at 4,200 gs., Rembrandt's at 6,700 gs., Cuyp's at 4,800 gs.

On January 30th, the sale began with a somewhat novel feature. It consisted of fifty-one lots of old carved and other frames belonging to the Lawrie firm, which, fetching £1,050 10s. 6d., brought the total up to £35,940 2s. 6d. A frame, 56 by 43 in., carved with elaborate scroll-work, made 82 gs.; an early seventeenth century example, 44 by 37 in., with swags of fruit and cherubs' heads, 63 gs. The Berlin Museum has for long made a speciality of collecting fine old frames in Italy and other countries.

On Saturday, January 21st, and the following Monday, the 'Remaining Works' of Mr. Edwin Hayes, R.H.A., R.I., who died on November 7th last, occurred for sale at Christie's. Most of the works were by this conscientious and prolific marine painter himself. In the total of £2,313 14s. there were included 115 gs. for 'Entrance to the Harbour, Messina,' 39 by 38 in., 95 gs. for 'Early Morning, Coast of Spain,' and 88 gs. for 'Dutch Vessels in Harbour, Enkhuyzen,' 40 by 50 in. In 1874, Mr. Hayes' 'Off the Goodwins, morning,' seems to have established his unsensational auction record of 230 gs.

* The Six Nations was a confederation of North American Indian tribes of the Huron-Iroquois family. It was composed of Mohawks, Senecas, Cayugas, Oneidas, Onondagas, and Tuscaroras.

On January 12-13th the old English furniture, etc., the property of the Marquis of Anglesey, removed from Beau-Desert, came up for sale. A Charles II. oak chair, boldly carved, fetched 300 gs.; a Chippendale mahogany settee, 225 gs.; a mahogany sideboard, its design attributed to the Adam Brothers, and a pair of knife-boxes *en suite*, 170 gs. A few days later the Beau-Desert library was dispersed. The following is a tabular statement of the various Anglesey properties which occurred for sale in London up to the end of January:—

—	Date, 1904-5.	No. of Days.	No. of Lots.	Total.
Jewels	May 4-5	2	189	£ 37,829
Theatrical costumes, etc.	Oct. 11-12	2	386	1,297
Jewels	Nov. 30- Dec. 1	2	197	31,387
Jewels	Dec. 12-13	2	316	18,874
Furniture and porcelain (Beau- Desert)	Jan. 12-13	2	215	6,775
Library (Beau-Desert)	Jan. 25-6	2	462	1,124
		12	1,765	£97,286

At Sotheby's, on January 30th, an impression of Rembrandt's famous etching, 'The Three Trees,' the property of the late Mr. W. Lewis, Manchester Square, fetched the record price of £340. It has a small margin, except at the top left-hand corner, where it is slightly cut and torn; moreover, it is somewhat "foxed." The Reiss impression, from the Johnson collection, made the former English "record" of £235 in 1901; that in the celebrated Holford assemblage, £170 in 1893. 'The Three Trees' is the most important, highly-wrought, and impressive of Rembrandt's etched landscapes.

TWO prominent artists, one on the downward slope, the other boldly ascending the hill of life, died in January. The swift death, on January 19, from heart failure while at work in his studio, of Mr. G. H. Boughton, R.A., removes not alone a painter of cultured taste and catholic sympathies, but a most genial, sunlit personality. In the delightful house built for him by his friend, Mr. Norman Shaw, at the top of Campden Hill, there was always a cordial welcome for friends and interesting acquaintances; he had a kindly or humorous word, a piquant anecdote, for all. The Christmas Art Annual of 1904 was concerned with Mr. Boughton's life and work. Mr. Robert Brough, born at Invergordon, Ross-shire, in 1872, succumbed on January 21 to injuries received in the Cudworth railway accident, two days earlier. Regret is too slight a word to express the feeling roused in art circles. As a man his candour, his buoyant view of things, his prepossessing appearance, awakened on all hands affection. As a portraitist, he was conspicuously talented, though he had not ceased to be influenced over-much by Mr. Sargent, who, by the way, went up to see him in the Sheffield Hospital. On



(“International.”) The Spanish Shawl
By Robert Brough, A R.S.A.

March 16, 1904, Mr. Brough was made an Associate of the Royal Scottish Academy; he was, too, an Associate of the “International;” and there can be no doubt that very soon he would have been an A.R.A., having been among those nominated since January, 1902. One of Mr. Brough's most recently finished portraits is of Mrs. Messel, daughter of Mr. Linley Sambourne, and this will probably be seen at Burlington House or the New Gallery.

We have to record also the death of Mr. Edward Henry Corbould, R.I.; and of Professor Hermann Corrodi, the Italian landscape painter, whose work has found considerable appreciation in this country.



Inlaid Mahogany Drawing-room Cabinet.

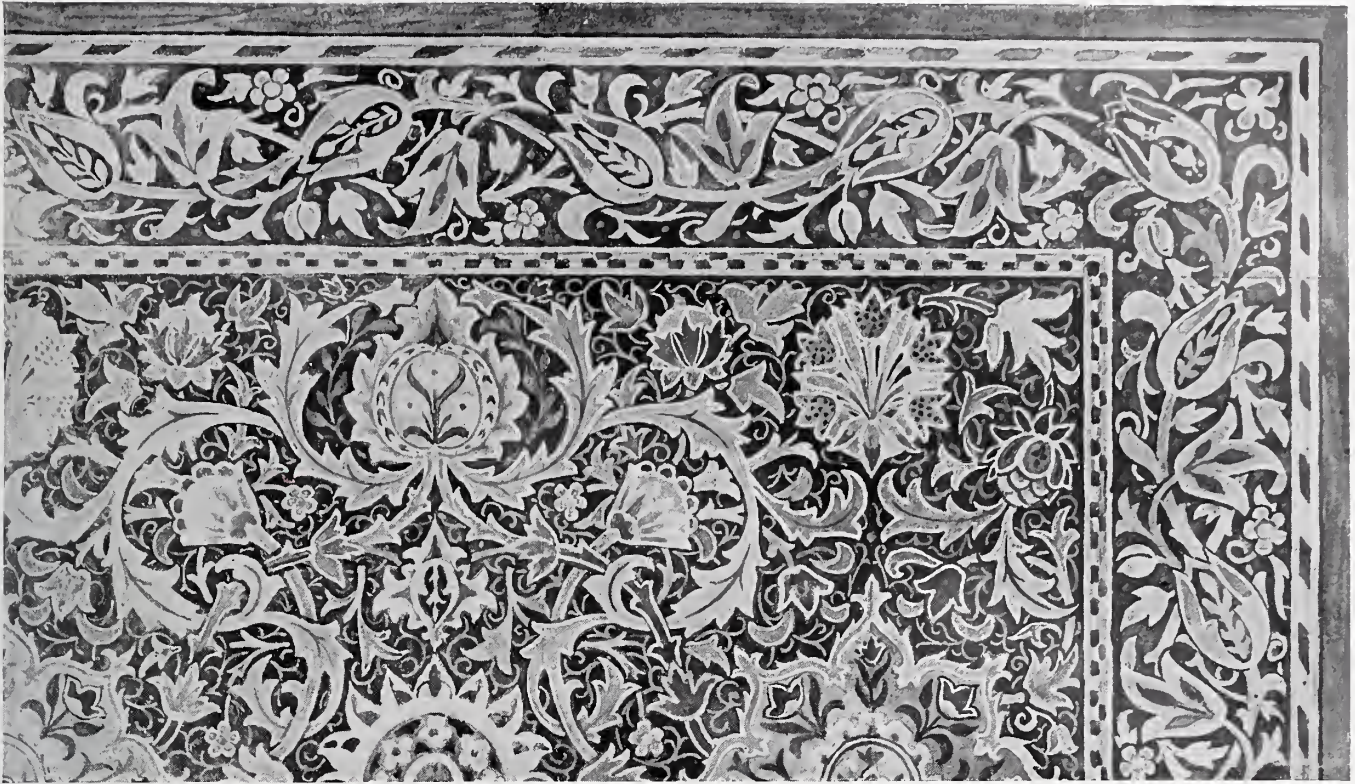
Designed by George Jack.
Made by Morris & Co.

A Disciple of William Morris.

By Lewis F. Day.

SOME of us who are still in the thick of the fight against ugliness can remember quite well when it used to be said by those who catered for the public taste, that a new phase of fashion had seven years to run. Nowadays it exhausts itself in a single season: last year's novelty is already out of date.

So far, therefore, from its being in any way surprising that the æsthetic movement which William Morris brought into fashion, if not into being, should have subsided since his death, the wonder is that it should have so long survived him—for there are not a few who still regulate their artistic consciences according to the dicta of that master of design.

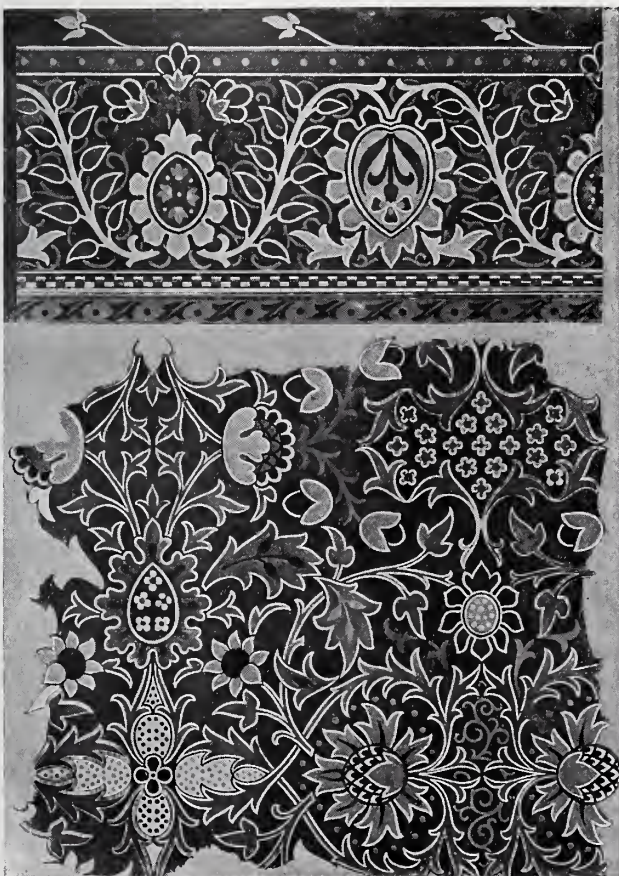


"Hammersmith" Carpet, hand-made.

Designed by H. Dearle.
Made by Morris & Co.

The fact is, the great figure-head of Victorian reform in decorative art was of the stuff which lasts: there was grit in his character and substance in his teaching; and, though

the great number of those who at one time swore by him (never in the least understanding the significance of the new formula) simply used his name in vain, some there were



Pile Carpets and Borders, machine-made.

Designed by H. Dearle.
Made by Morris & Co.

whose dim groping after beauty he enlightened and whose genuine enthusiasm he aroused. It was their, and our, good fortune that the productiveness of the man did not end with the cessation of his actual doing. His was that combative energy which cares no longer to go on doing what it has once proved to itself that it can do. When he had once mastered an art or industry, he left it to others to pursue it.

Thus it was that, at his works at Merton Abbey, he left the printing of cottons, the weaving of silks, eventually even the execution of stained glass and tapestry, to the superintendence of men trained by him to go his way; and for

years before his death entrusted the conduct of the decorative business originally established at Queen's Square, and later carried on at Oxford Street, to the hands of his partners in the concern—in that way securing for himself leisure, only to be spent on the mastery of yet another art (the printer's) to which his last years were devoted. He secured also the succession of his traditions of design and work. When he died, the industries he had put, one after another, in motion went on without a break. The same men, educated in his ways (some of them knowing no others, and having consequently no temptation to stray from them),



The "Golden Lily" Wall Paper.

Designed by H. Dearle.
Made by Morris & Co



The "Eden" Printed Cotton.

Designed by H. Dearle.
Made by Morris & Co.

went on working as they had always done, and are doing so to this day. Indeed, a recent visit to the works at Merton showed no sign of departure from the old order of things ; and one may well believe the proud assurance of the manager that, if Morris were to come back to-morrow he would find everything practically as he left it :— the dyeing and printing with vegetable dyes, by hand of course ; the washing of the goods in the waters of the Wandle, which run sparkling through the Abbey grounds ; the bleaching of the newly printed calico on the grass ; the leisurely weaving of lustrous silks and deep-piled carpets ; the painting of stained glass windows ; the patient building up on the “high warp” of gorgeous tapestry pictures. For these the splendid series of cartoons drawn by Sir E. Burne-Jones for his friend Morris continue, naturally, to be available—cartoons which must form, one would say, a valuable asset of his firm. In the same way, too, they have the innumerable designs of Morris himself to draw upon (his cartoons for glass were



Embroidered
Panels in two-
fold Screen.

Designed by
H. Dearle.
Made by
Morris & Co.



in some respects more severely appropriate to the methods of the glazier than those of his friend), and for furniture (a good example of which is given on p. 84) they have not only the working drawings of Mr. Jack, who designed such things for Morris, but his actual assistance. Morris himself was not above working a second and a third time from the same design. It would be nothing short of a cruel waste of art if designs such as that of the ‘Adoration’ were to be executed once only, and perhaps buried in some practically inaccessible chapel. And in materials so costly to work as *haute-lisse* tapestry or stained glass, replicas are never likely to be numerous enough to cheapen them, or take anything from the charm of the original—if there be any original except the working drawing. Indeed, it is fortunate that at Eton College, where the ‘Adoration’ is to occupy the east end wall, the side panels can be made up with figures of angels by the same designer, cartoons for which were not difficult to find in the



(Photo. Hollyer. From the water-colour drawing in the collection of Birmingham City.)

The Star of Bethlehem.

By Sir E. Burne-Jones.

portfolios of Morris and Company. A comparison of the coloured detail of the Eton College 'Adoration' (plate facing this page) with Burne-Jones' 'Star of Bethlehem' (above) will show how safe the work of adaptation was, and is, in the hands of the firm. Background, foreground, flowers and ornament, colour even, were details which in his designs for the firm (he seems to have regarded them more or less as "pot boilers") the painter left, strange to say, to his friend Morris, and which Morris gradually came to leave in the hands of a pupil whose work it would be hard to distinguish from his own. The finished tapestry depended, very often to a much larger extent than is here shown, for its decorative richness upon details devised neither by Burne-Jones nor by Morris, but by his disciple, Mr. Dearle. And, thanks to his long pupilage, the firm of Morris and Company is not dependent, now that its originator is dead, upon the handiwork of any deceased designer.

Morris was not a man to plume himself with feathers which did not belong to him; but neither was he one to bother himself about doing what someone else could do equally well for him; and it was only natural that he should depend more and more upon the assistance of a pupil who entered so entirely into his spirit, that he could be relied upon to do much what he himself might have done. It followed, from the already-mentioned system of devolution adopted by Morris in his lifetime, that drawing and design, done in the beginning by himself, had to be left more and more to his right-hand man; and when the time came Mr. Dearle was not only ready to step into the place left vacant by his death, but was qualified by full twenty years' work under him to fill it.

It has been regretted that Morris "founded no school."

If that had been said to his face he would have asked, why should he? But he did establish a tradition; and it is still faithfully followed to this day at Merton Abbey and at Oxford Street by men of his making. I remember illustrating years ago, in Morris's lifetime, as work of his, a wall-paper, which proved afterwards to be the design of the disciple.

Mr. Dearle's account of the beginning of a connection which ended in his becoming a partner in the firm of Morris and Company is characteristic of the two men. It is best told in his own words:—"During my first week I was sent to his room with a bottle of whisky, I think—bottle it was, for certain—and Mr. Morris said: 'Thank ye, thank ye; just wait a moment and post these letters for me.' I retired into the corner of the room near the door, and waited many moments; the letters were written and enclosed, and no further order given me; but sheet after sheet of foolscap was written and put aside, and it dawned upon me that he had forgotten me and his request, so that I ventured upon a slight timid sort of cough. Morris looked up and said: 'What the —— do you want?' 'I thought you asked me to post some letters, sir?' 'No,' was his roaring reply; and, as speedily as possible, I was on the other side of the door—the outside—and going downstairs; but before I had descended a dozen steps he was out after me with, 'Yes I did! Yes I did! I beg your pardon.' I must have seemed most alarmed; but from that moment to the last I never again came under his evident displeasure. I think I began to love him then; for I was mightily impressed with his manliness, and the seemingly amused way in which he observed the scare he had given me."

Beginning as assistant in the showroom at Oxford Street, Mr. Dearle soon found his way into the glass-painting room,



By permission of
Messrs William Morris & Co.

Tapestry.

PORTION OF "THE ADORATION OF THE MAGI."

BY SIR E. BURNE-JONES.

where he presently earned in the morning half of the day (Morris was a liberal paymaster) enough to leave him free for the rest of it to study drawing, painting and design; and this he did to such purpose that by the time he was a man he was entrusted with the responsible work of rendering in glass the designs of Morris, Burne-Jones and others. This brought him immediately under the eye of the master, who, when he began to produce Arras tapestry, singled him out, taught him the art of weaving, and entrusted him, not only with the control of the department, but with the teaching of the lads employed in it. In the early days of the new departure he was enthusiastic enough about it to work, for the love of it, in his own time, the flesh parts of the first Arras pictures. Presently he designed borders, backgrounds, and other subsidiary parts of the famous tapestries, in addition to carrying out, full-size, small sketches by Morris. Among pieces entirely of his own invention was a forest subject with trees and woodland animals, for which Morris wrote the couplets inscribed on scrolls above.

He designed also wall-papers, chintzes, woven stuffs, embroidery and wall decoration. When some ten years ago he became a partner in the firm, the management of the Merton works, which had been for some time very much in his hands, was left almost entirely to him. Morris, he says, rarely went to Merton, and very seldom saw a window before it was finished; and, so imbued was the pupil with the feeling of his master, that it was by rare exception if the glass failed to pass muster. Since the death of Sir E. Burne-Jones, Mr. Dearle has designed, among others, the important windows at Glasgow University, Troon Church,

and Rugby School Chapel. In his figure work he founds himself naturally upon the distinguished artist on the photographic enlargements of whose rather indefinite cartoons he had often to work, before they could safely be put into the hands of the glass-painter; but not so entirely as, in his ornament, he does upon Morris. There he is a true disciple: his thought is always to do as the master would have done—and this, not because it was asked or expected of him (though no doubt in the first instance it was), but because that naturally presents itself as, not only the best way of doing it, but for him the only way. He would be the last to claim that the mantle of Morris was cut to his figure; but there is none so well entitled to succeed to it, none who would assume it with such modesty and reverence: witness the designs by him in these pages—though some of his best were not suitable to reproduction in black-and-white. Further evidence of it may be found at Oxford Street. Only a bold or reckless man would venture always to say, at a glance, which is his work or what hand he had in it.

In calling this much attention in the pages of the *ART JOURNAL* to the work of a particular firm, it is not meant to suggest for a moment that the business of Morris and Company is not carried on with the usual purpose of business companies; it is enough that it should be conducted as it was in the lifetime of its founder, and by the men to whom in his lifetime he entrusted it. It is no great stretch of the imagination to suppose that, but for their business capacity, he would perhaps not have been able to carry it on at all.

Recent Publications.

A remarkable panorama is presented in **The Story of Art through the Ages**, by **S. Reinach**, translated by **Florence Simmonds** (Heinemann, 10s.). The publishers remark that the lectures upon which the book is based were so phenomenally successful that an almost universal demand arose for them in permanent form. There are nearly six hundred illustrations, small, but sufficiently large to recall the originals. From primitive art to Sargent and Whistler, Bartholomé and Rodin, the vast field is thinly covered. The result is amazing, and should prove of great educational value.

The following monographs are now included in Messrs. Newnes' Art Library (3s. 6d. each).

G. F. Watts. By **W. K. West** and **Romualdo Pántini**.

Paolo Veronese. By **Mrs. Arthur Bell**.

Sir Anthony Van Dyck. By **Hugh Stokes**.

Sir Edward Burne-Jones. By **Malcolm Bell**.

Tintoretto. By **Mrs. Arthur Bell**.

This is a useful series, in which the well-printed illustrations are a noticeable feature.

Bunyan's Pilgrim's Progress, illustrated by **George Cruikshank**, is now issued in several editions (Henry Frowde, Oxford University Press). The Edition de Luxe was published in 1903, and it will be recollected that the drawings for the illustrations had been made for about forty years. We have before us the Prize Edition (4s.), which contains also a life of Bunyan, by Canon Venables, a general index, and an index of scriptural texts. The book is well produced, and with its excellent type should be acceptable.

Sir Walter Armstrong writes an historical introduction to **The National Gallery**, by **Gustave Geffroy** (Frederick Warne, £1 5s.). Sir Walter's references to the buying power of Sir Charles

Eastlake, and other Directors, are topical. The book is fully illustrated with over two hundred photogravures and half-tone blocks, but the quality of many of the reproductions leaves something to be desired.

Every subscriber of one guinea to the Art Union of London, 112 Strand, is entitled, this year, to enter the usual lottery, and he will receive definitely, an impression on India paper of an etching by **C. O. Murray**, after the picture **The Miller's Meadow**, by **Alfred East, A.R.A.** The plate well maintains the long-enjoyed reputation of the Society.

The new edition of the Birmingham Art Gallery Catalogue (6d.) is a remarkably complete production. It is something more than a book of words referring to a famous collection, and the illustrations alone are worth the money.

Who's Who (A. and C. Black, 7s. 6d.) and the **Who's Who Year Book** (1s.) are works of reference which no one of wisdom omits to keep ready to hand. The larger book is no less indispensable because some of the information given is unnecessary—such a recreation, for instance, as "collecting strange oaths," etc.: the names of a few more interesting people might be substituted for such details. Mr. Sargent has been made to live too long at "Tate" Street.

The illustrations in the **Year's Art** (Hutchinson, 3s. 6d.) are mostly portraits of the Chantrey Committee, whose inquiry is reported. The usual features have been revised for this 1905 issue, and the book retains its full value. We hope the List of Members of the Royal Academy will be annually included. Neither Lambeth nor Heatherley's School of Art is recognised; the names of Beechey (p. 99) and Bernard Partridge (p. 46) are misspelt; but these and minor defects do not detract from the general usefulness of the publication.



(“International.”)

The Meadow's Stream.

By Bertram Priestman.

The “International” and Other Exhibitions.

By Frank Rinder.

THE fifth exhibition of the “International” must remain memorable because it contained Rodin’s ‘La Main de Dieu,’ one of the great and exquisite things that he has given to the world (p. 91). In literature, as a symbol, the Hand of God has been potentialised: the poet who wrought the Book of Job invested with immortality, for instance, the “hand put forth upon the rock.” To paint or model that hand as a fragment of the figure, divorced from the authority of gesture, so that it shall suggest omnipotence, sublimity, eternal impulse to create, is, perhaps, impossible. Rodin has modelled, from his own, subtly, strenuously and surely, a colossal human hand rising out of a rough-hewn block of marble—if you will, chaos. The hand grasps an amorphous mass; the fingers are pressed into it. From the opposite side of this lump of clay, by virtue not of direct moulding but of vitalising contact between matter and the Eternal Hand, there is a divine emergence. Human lives shyly, yet

with rapture, issue. It is a lofty, a deeply-moving conception of the supreme act of creation. The sweetly flexible figures, not yet completely freed from the shapeless clay, are those of a man and of a woman. The forms are intertwined in tender trustfulness, face bends towards face, as though these half-vitalised beings had in advance conquered one of the sovereign secrets of existence: that enduring accord can be won only by child-pure, ineffable love. ‘La Main de Dieu’ is endowed with creative life. By Rodin too, were the intentionally rude ‘Femme Couchée’—one of ‘Les Voix’ in the monument to Victor Hugo, a bust of Mr. George Wyndham, and two drawings, notably the ‘Rock in the Infernal Sea,’ a figure hewed with fiery faith out of the verities.

In the small south room, admirably arranged, was a delightful collection of drawings, etchings, water-colours, engravings. There were strong, delicate, and radiant pen

drawings, revealing the genius of Daniel Vièrge; half-a-dozen of the intimately etched landscapes and figures of Matthew Maris; personal, interpretative wood engravings by Frederick Sandys; aquatints by M. Louis Legrand, several of them disappointing in their emotional excess after his 'Joie Maternelle' of 1904; etchings on a new pictorial motive, the 'Sky Scrapers of New York,' by Mr. Joseph Pennell; Japanese-like colour etchings by Miss Mary Carsatt, an American lady, well known in Paris; admirable wood engravings by Mr. Timothy Cole, after pictures by Constable, Turner, Wilson, and by Mr. Henry Wolf after portraits by Whistler, Lenbach, Sargent, and other portraitists; coloured prints, that find popular favour, by M. Fritz Thaulow.

As a whole, the collection of pictures disappointed. It was at once too exclusive and too inclusive. But there was a proportion of good and interesting things. Among the figure subjects were 'Whistler,' by Mr. W. M. Chase—Whistler à la vie de parade; 'Rodin,' by M. Blanche, concrete enough, but not at all suggestive of the sculptor of 'La Main de Dieu'; 'The Spanish Shawl,' the rendering of its rose and green patterning, of its deep fringe, testifying to the marked ability of the late Mr. Robert Brough (p. 83); 'Mrs. Z.,' in triumphantly assertive red, by Anders Zorn; a Dutch peasant girl, with brass pails, from the inventive and capable brush of Hans von Bartels; a study of tragically misted figures by Carrière; two of Mr. Strang's peasant-life pictures, aiming at monumental significance; a highly accomplished 'Polymnia,' in



("International.")

La Main de Dieu.

By Auguste Rodin.



("International.")

The Descent from the Cross.

By Charles Ricketts.

black with red roses, by the Vice-President, Mr. John Lavery; a precise, freshly-seen and excellently translated 'La Belle Chauffeuse' by Mr. William Nicholson; M. Cottet's 'Feux de la Saint Jean au pays de la mer,' solemn, imaginatively lit; the facile 'Summer Girl' of M. Blanche. One welcomes the glints of sunshine, though too chalky, in Mr. C. H. Shannon's 'Gipsy Family,' a fascinating infant, busy with its toes, in the right foreground. The 'Descent from the Cross' of Mr. C. Ricketts has a certain stark, searching impressiveness (p. 91). Among the landscapes were Mr. Peppercorn's 'Road by the River,' the form of the big tree insufficiently disciplined; woodland motives by Mr. Oliver Hall, tender weavings of russet-browns and golden-greens; the 'Swanage' of Mr. Charles Conder, most persuasive as a colour-harmony (p. 92); Mr. Millie Dow's vision of a pale 'Springtime in Cornwall'; the large 'Meadow's Stream' (p. 90), broadly painted by Mr. Bertram Priestman; and, with figures playing a greater part in the composition, two of Mr. Hornel's charmingly decorative fantasies, the faces of fair children emerging as a pictorial heart to the mosaic of leafage; the 'Weed Burning' and 'Mowers' of Mr. T. Austen Brown; and the sombre Rembrandtesque study of a Turkish funeral, by M. Bauer.

The exhibition recently held at the Grafton Galleries was the first in London adequately suggestive of certain of the older master impressionists of France. It was arranged by M. Durand-Ruel, but for whose intrepid support years ago the leaders of the movement—at that time targets for the obloquy of the crowd—would have fared badly. In



(Dudley Gallery.)

Easewell Farm.

By Selwyn Image.

how far the exhibition has served to win over the unconvinced majority of the London public it is difficult to say; in any case, it roused much and eager discussion. The nineteen works by Manet included 'Afternoon Music: Tuileries Gardens,' refused at the 1861 Salon, a crowd of Frenchmen in tall hats, of women in ample cloaks and poke bonnets, suavely, and with amazing certitude, grouped beneath the shade of the trees; the 'Wandering Musicians,' 1861 (ART JOURNAL, 1898, p. 250), painted under the influence of Velazquez; 'Spanish Dancers,' 1862, the black and pale pink dress of the standing danseuses enchantingly phrased, the attitudes rhythmically statuesque, as though animation had, just so, instinctively ebbed; the 'Zacharie Astruc,' 1864, illustrative of Zola's dictum, "Il voit blond, et il voit par masses"; 'The Bull Fight,' 1866—as a side-light on modern admirers of his art, it should be compared with the sketch in oils on the same subject by that clever young Australian artist, Mr. Ambrose Patterson, recently represented at the Baillie Gallery (p. 96); 'Eva Gonzales' (p. 95), 1870, the face anything but winsome, though she is said to have been beautiful, but the white dress painted with noble delicacy, the arms modelled with imperceptible gradations, and passages of pure delight in the muted blue carpet and elsewhere; 'Races at Long-champs,' 1877, with its flash

of galloping horses; and the secure if less personal 'Garden,' 1882, painted after coming under the influence of Monet and the plein-airists. Manet was a magician with his brush; sometimes it is as though the gods had prepared his palette, and had mingled with the pigments light, music, mirth. The phrase is fitting enough, certainly: "Je ne me suis pas trompé de métier." By Claude Monet, high priest of the Luminarists, were no fewer than fifty-five works, among them vibrant landscapes, atmospheric evocations of misty effects, and a masterly study of dead pheasants on a white cloth; by Pissarro forty-nine works, spirited views of Paris many of

them; by Renoir, fifty-nine, notably 'The Ballet Girl,' 1874, and the inventively handled 'At the Theatre: in a Box'; by Boudin, the sensitive-sighted painter of sea and shore and town-flanked river, thirty-eight works; by Madame Morisot, a talented artist who married Manet's brother, Eugene, thirteen; by Alfred Sisley, thirty-seven; by Degas, perhaps the greatest of living draughtsmen, thirty-five. Degas' 'Rehearsal at the Foyer de la Dance,' 1874 (p. 93), is in its kind perfect, surely. He has so related flowing movement or disciplined repose to the graven solidity of the pillars, the tempered white of the dresses to the austere grey light which comes



("International.")

Swanage.

By Charles Conder.

through the deep set windows, as to weave a pictorial spell. 'Ballet Girls in the Foyer' 1888, is, again, a lyrical wreathing of human figures. Strangely enough—for slight things are linked to great—the sequence of the four danseuses recalls the august singing angels of Blake, linked for all time, one to the other, their joy fronting the eternities. The metropolitan public is much indebted to M. Durand-Ruel for his impressionist "mission." The exhibition amply vindicated the artists' claim to serious consideration.

Several of the etchings by Mr. Frank Brangwyn, seen at the Baillie Gallery, struck a fresh, strong, and eminently welcome note. The big plates gain by isolation, by being



(Landscape Exhibition.)

Amiens.

By R. W. Allan, R.W.S.



(Grafton Gallery. Photo. Durand-Ruel.)

La répétition du ballet.

By Degas.



(Baillie Gallery.)

The Mill, Montreuil.

An Etching by Frank Brangwyn, A.R.A.

freed from the company of less assured, less broad efforts. Mr. Brangwyn's hand is forceful, his apprehension frequently delicate as well as forceful—for instance, in 'The Mill,

of water-colours, including attractive groups by Mr. Louis Davis and Mr. Selwyn Image, whose 'Easwell Farm' (p. 92), with its long, flowing line of wall and roof, or some-

Montreuil' (p. 94). 'Hammersmith' (p. 96), one of three works in oil, is a simple, large-phrased thing, with a fine group of tall-chimneyed mills by the river side, the motive of the ascent of the pearl-grey smoke towards the dim sky beautifully interpreted. There has been a slight change in the personnel of the group of six distinguished artists who annually contribute to the "Landscape Exhibition." Mr. James S. Hill resumes his place on the withdrawal of Sir Ernest Waterlow. Among exhibits markedly above the average of present-day endeavour, were Mr. Hill's 'Thames at Southwark,' solid, atmospheric; Mr. R. W. Allan's vigorous 'Honfleur,' and mist-haunted 'Amiens' (p. 93); Mr. Peppercorn's ably particularised 'Surrey Homestead'; Mr. Leslie Thomson's aerial 'Norfolk Marshes'; and examples by Mr. Mark Fisher and Mr. J. Aumonier. These Landscapists removed to the Old Water-colour Society, and at the Dudley Gallery was a panel exhibition



(Grafton Gallery. Photo. Durand-Ruel.)

Ballet Espagnol.

By Manet.

what Calvert-like and other idylls one seldom has the opportunity to see. The shows at the Leicester Gallery included accomplished drawings and studies by Mr. Herbert Draper, and vividly realised pictures of India by Mr. R. Gwelo Goodman. Most ambitious, perhaps, among the landscapes and town views of Mrs. Raphael, seen at Messrs. McLean's—motives eagerly observed and painted, generally with quickened sensibility—was 'A Churchyard Idyll.'

Passing Events.

AS often, the electorate of the Royal Academy met on the last Wednesday evening of January, to fill up vacancies in the ranks. A full member had to be chosen in the stead of the late Mr. Val. Prinsep, two Associates for the fauteuils of the late Mr. C. W. Furse and the late Mr. Colin Hunter. By no means unexpectedly, Mr. David Murray is the R.A.-elect, Mr. W. L. Wyllie coming up with him in the final ballot. Mr. Murray, born in Glasgow on January 29, 1849, has been an Associate since 1891, when among the prominent candidates for A.R.A.-ship was Albert Moore, who received ten votes on the blackboard to Mr. Murray's fourteen. On January 25 last it is understood that those well supported included Mr. Solomon J. Solomon, Mr. George Clausen, Mr. J. M. Swan.

THE first of the two Associates to be chosen was Mr. David Farquharson, born in Perthshire some seventy years ago.



(Grafton Gallery. Photo. Durand-Ruel.)

Eva Gonzales.

By Manet.



(Grafton Gallery. Photo. Durand-Ruel.)

La Leçon de Danse.

By Degas.



(Baillie Gallery.)

The Bull Fight.

By Ambrose Patterson.

Mr. Herbert Draper was in the final ballot with him. Mr. Reginald Blomfield, the second A.R.A. elected, between whom and Mr. Adrian Stokes the voting at the ballot stage was divided, is grandson of a late Bishop of London, nephew of the late Sir Arthur Blomfield. Domestic archi-

itecture is his forte, and he writes with authority on the subject.

IF, as is almost permissible, the Watts exhibition (p. 79) be regarded as a "one-man show," it is the first accorded by the Academy to a British artist other than a deceased President. In 1896 the Academy lost two Presidents—Leighton in January, Millais in August—and the 1897 and 1898 shows were devoted respectively to works by them, the Rembrandt exhibition following in 1899, the Van Dyck in 1900. For about three weeks students will have an unexampled opportunity to compare the art of Watts with that of Whistler. The commemorative Whistler exhibition at the New Gallery is of rare interest.

SIR E. J. POYNTER'S second term of five years as Director of the National Gallery soon expires—he took office on May 8 1894—and he will not seek re-election. Besides three keepers, with relatively little power (William Seguier, 1824, Charles L. Eastlake, 1843, Thomas Uwins, R.A., 1847) there have been four Directors at the National Gallery, all painters. The advisability of giving the new Director more authority to purchase pictures, at any rate in urgent cases, calls for careful consideration; moreover, however admirable may be the



(Baillie Gallery.)

Hammersmith.

By Frank Brangwyn, A.R.A.

individual judgments of the eight Trustees, it is questionable if our National Gallery can best be added to by means of committee votes. There can be no question that the

appointment of a man so completely qualified, independent, well-balanced, as is Mr. Claude Phillips—whose name has been suggested—would be cordially approved.

Art Handiwork and Manufacture.*

BLAKE'S idea of a creative act was "a world of eternity." He held that the spirit of the artist created these worlds, and inhabited them eternally. The picture, or poem, or song, might perish and cease to be known. The world of imagination, of which the realised work was a shadow, continued its eternal circuit round the sun of eternity. That is, of course, true, in measure, of every act or shaping of material which expresses an idea of beauty. The idea may take form in a lyric, or in a manufactory, in a statute, or in a phrase of music: the brief thing once uttered, or the mighty system of affairs, is alike valuable so far as it images the beauty which can never pass into nothingness.

It is more difficult to discern the image of the eternal beauty in organisations of labour or force than in picture or poem; yet it may be that the ideas controlled to

establish an industry are as quick with inspiration as those that reach out for colour, or clay or words, and make of these perishable things a visible vesture for the immortal spirit. It is because William Morris was a poet, a dreamer, that he has changed so much of the furniture, the textiles, the pots and pans, of western households. How much, eventually, his dream of beautified labour will accomplish depends now on its interpreters. The hardest interpretation, and the supremely important one, is that which confronts the conditions of modern manufacture and sets itself to harmonise them as instruments for the realisation of the dream.

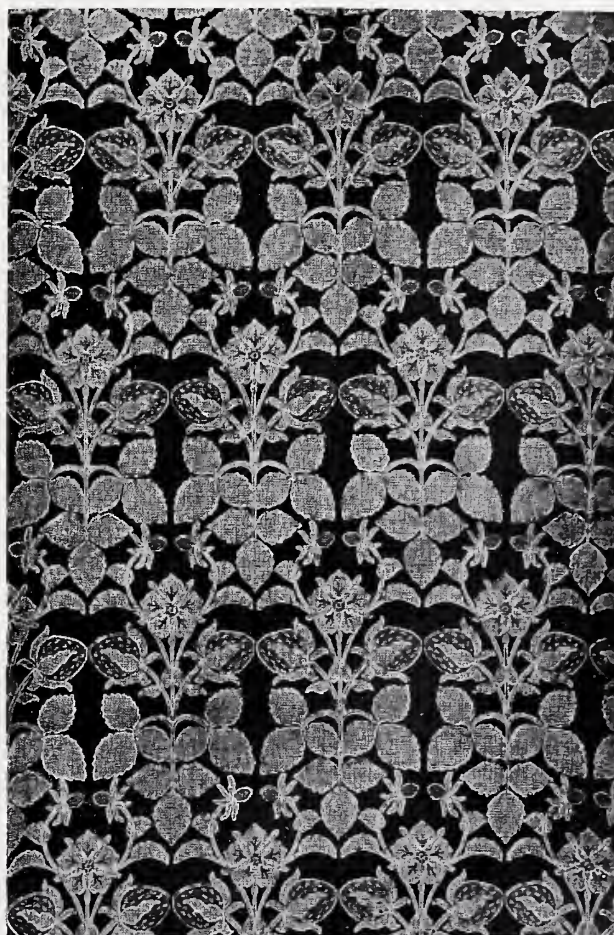
That interpretation has been achieved by Mr. W. A. S. Benson in noteworthy degree, and during years when he was single in the field. His manufacture of metal work is, of course, only a part of his activity; but of his architectural art, and of his work as a designer and maker of Morris furniture, this is not the occasion to speak. That his architectural training is effective in the ideal of his design,

* Continued from page 65.



The "London Pride" Wallpaper.

Designed by A. Beresford Pite.
Made by Hayward & Son.



The "Strawberry" Tapestry.

By Liberty & Co.



Coffee-Pot.

Designed by W. A. S. Benson.

whether for furniture, for gas or electric light fittings, or metal utensils, need hardly be insisted. The characteristic form of these things is the *rationale* of architectural principle, as also of the principle of considering mechanical and decorative fitness as the joint basis of design. The present illustrations, which represent one section only of Mr. Benson's metal-work—the designing of utensils—suggest especially his constant regard for rational form. It is naturally in his light-fittings that his sense of architectural unity is best seen.

Taking, then, these few designs, not as representative of Mr. Benson's achievement, but as illustrating his principles in application to a particular need, what are the points specially to be noted?

For one thing, their existence puts hope into the acceptance of the law that design for mechanical production must accept the limitations, the rigidity, and lack of manual expression, incident to manufacture. It is true that metal affords a splendid material for the expression of ideas of excellent form; while with copper, wrought iron, brass



Tea-Pot.

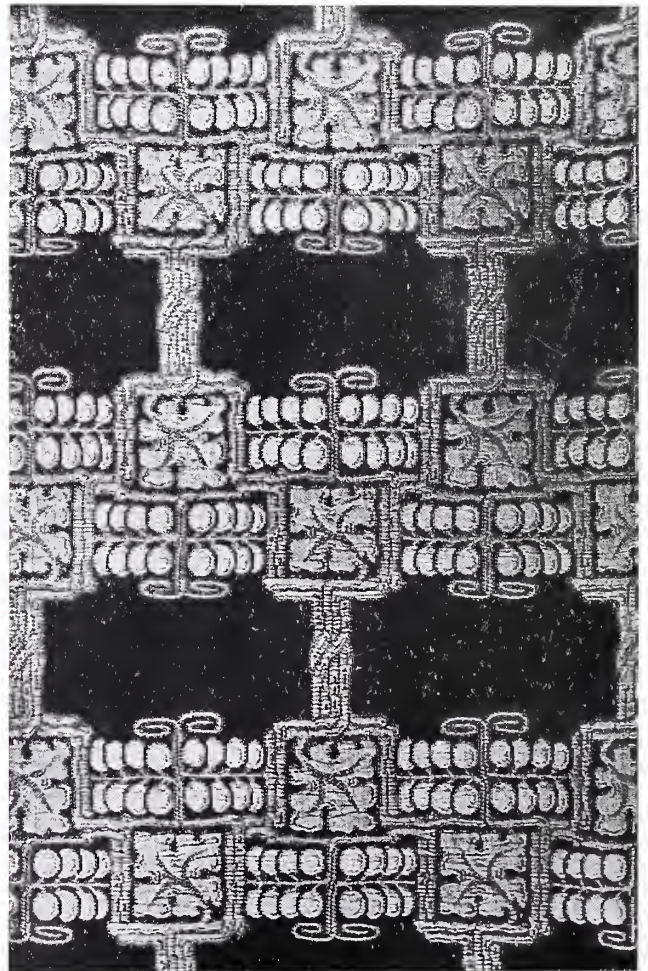
Designed by W. A. S. Benson.

and bronze, and, lately, a special sort of pewter, at his disposal, Mr. Benson has colour assured to him. But it is one thing to know that form and colour, and, to a considerable extent, surface, are at one's power to use: it is another to have the power—consulting requirements of use and conditions of manufacture—to design utensils whose beauty is the result of their fitness, and of the proportions and quality enjoined by all practical requirements. The teapot and coffee pots, mechanically made objects for daily use, have the firm and assured value of simplicity, not assumed as a pleasing "primitive" affectation, but inherent



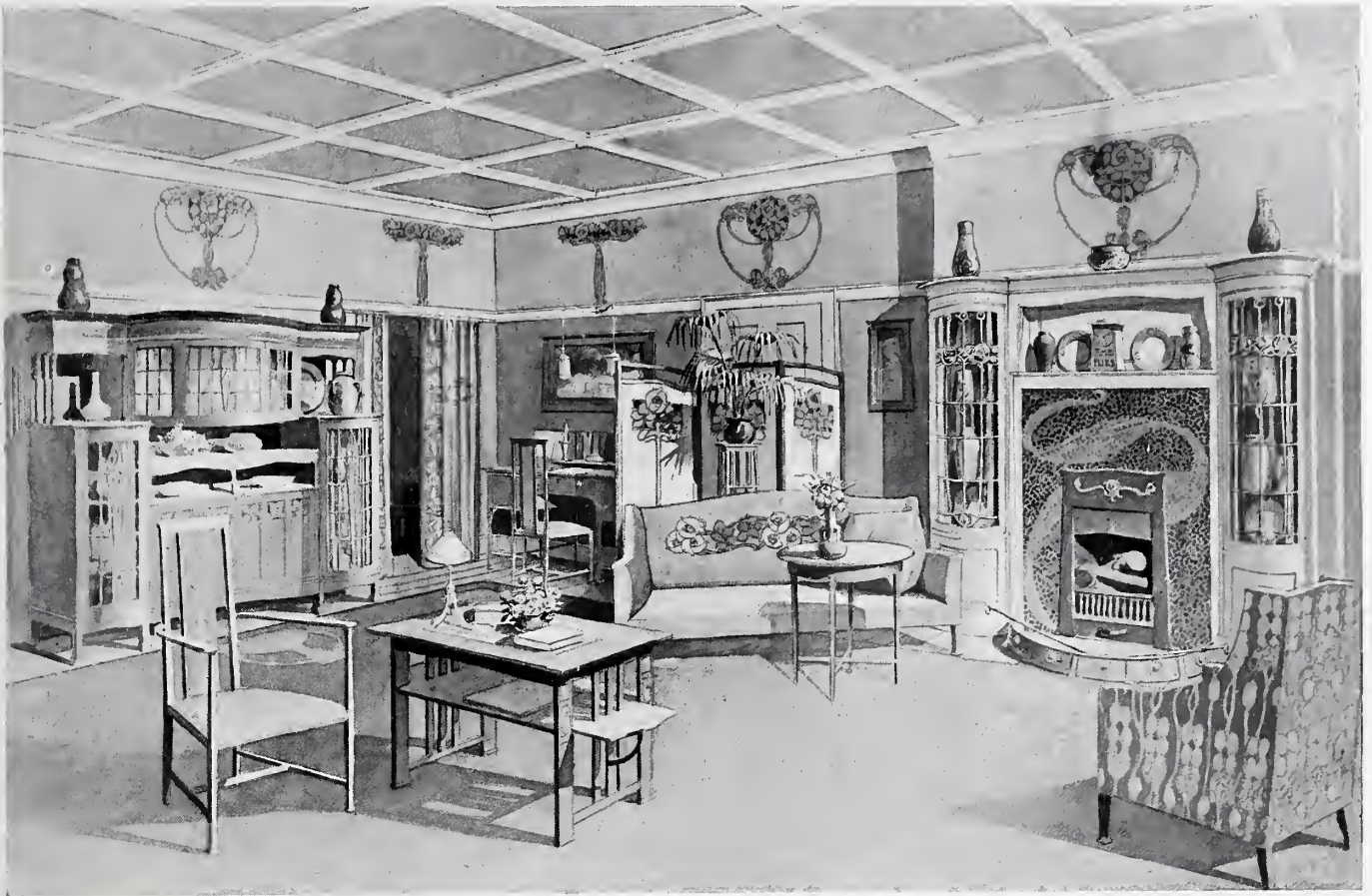
Modelled Bronze Candlesticks.

Designed by W. A. S. Benson.



The "Ivydene" Tapestry.

By Liberty & Co.



Rose Drawing-Room.

By Liberty & Co.

Ivory-white wood-work. In the leaded-glass, the stencilled frieze, and in appliqué on the coverings and curtains, is the rose-motive: di tinctive of the room. The movable furniture is of deep-toned mahogany, slightly inlaid. The stove, of beaten brass, has a surrounding of mosaic in a flame design.

in the reason of the design. The candlesticks, made in a pure bronze, show what Mr. Benson can do with cast metal, untouched after casting.

Of the work done by Messrs. Liberty in bringing beauty into the house, and the idea of beauty into the minds of buyers, there is, at this date, little that needs saying. From the East, where as yet the ugly breach between things of use and works of art had not been made, the firm brought, many years back, the first of their wares. Since then the development of Liberty's has headed and supported the main energies in applied art, turning, in many cases, the regard of the public towards home wares, and stimulating home craftsmanship and manufacture. In textiles particularly, from British silks to British carpets, the best that has been done has been encouraged by the firm, with very important results. One recent example of such a development in textile art is the introduction of "tapestries" woven of cotton yarns in absolutely permanent colours. As yet not much has been heard of this new event in textile industry; but if, as one has every reason to believe, the method by which the present results have been attained is capable of extension in colour, and of application to the animal fibres, there will be something like a revolution in dyeing, and therefore in weaving. For the present, only cotton yarns have been at all completely subjected to the process, and the range of colour, though sufficient for very admirable effects, is comparatively small and simple. The

immediate production of permanent-dye Madras muslins will add to one's knowledge of what is already possible. As, for the present, design for these hopeful fabrics is restricted within the range of what is accomplished with a



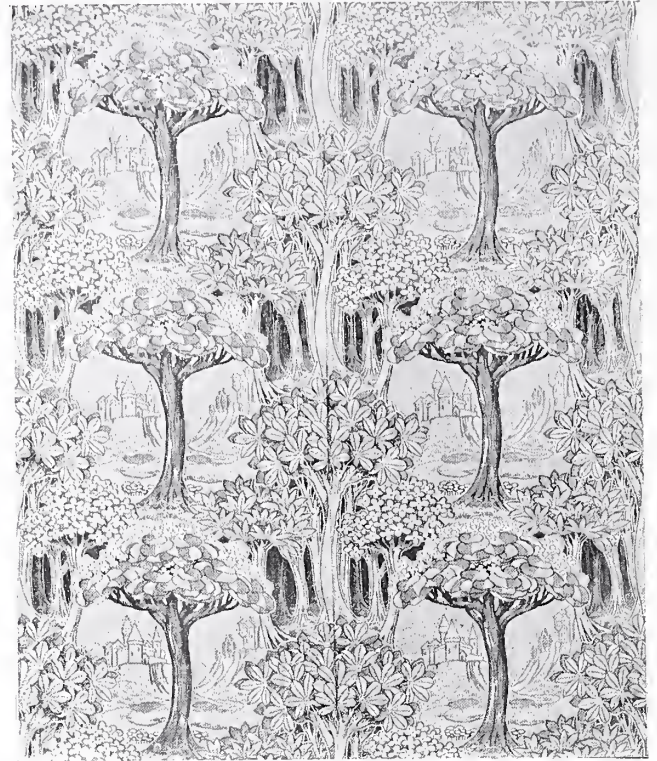
Jug and Tray in Bronze, with Gilt Repoussé Work.

Designed by W. A. S. Benson.



The "Citron" Wallpaper.

Designed by D. E. Watson.
Made by Hayward & Son.

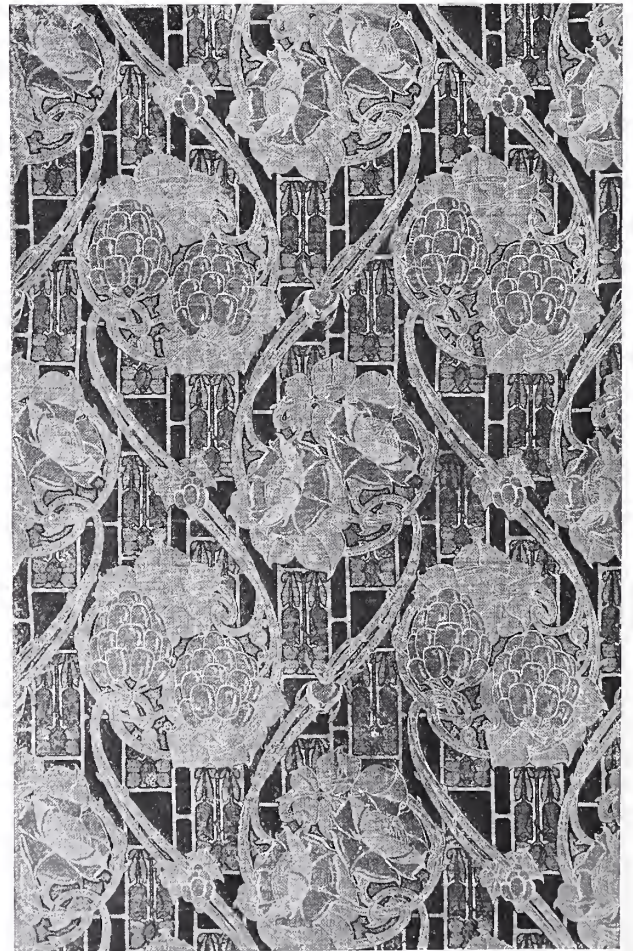


The "Sherwood" Tapestry.

By Liberty & Co.

freer colour scheme, illustrations are chosen from some recent wool tapestries in colours less assuredly permanent. The strength and alert perception of British design is expressed, no less than admirable standards of textile production, in these tapestries. The use of fabrics, especially of a silk tapestry of charming hue and pattern, in the appointment of a room is also illustrated. As one cannot too often insist, the recognition of the architectural basis of the arts, whether "fine" or applied, means beauty and sanity in design. Such rooms are practical instances of that recognition, and test the isolated work introduced in the truest way.

The architectural basis, already pointed to in the metal-work of Mr. Benson and in the room decoration, underlies too the design for a wall-paper by Professor Pite (p. 97); though, beyond compliance with the primary requirements of a good wall-decoration, Mr. Pite holds himself free—as a fluent designer must—to treat his subject from the inspiration of the subject. One has only to contrast these wall-papers, the "London Pride" or the "Citron," both reticent, as becomes a background, yet sufficient as decoration of the important spaces of the wall, with the papers of pre-Morris days, to see something of the development of respect for architectural fitness. Wall-paper altogether, so far as Europe is concerned, is such a modern invention, that English paper-stainers of to-day have a chance not given to many modern producers—the hope of setting a standard for future work, and of discovering for the first time the capabilities of the material. As a matter of fact, one may think the hope goes far to be realised.



The "Vine and Rose" Tapestry.

By Liberty & Co.

The Boston "Velazquez."

By Claude Phillips,

Keeper of the Wallace Collection.

EUROPEAN and American connoisseurs have for the last few months been much occupied in disputing as to the authenticity of a full-length of Philip IV. in youth, ascribed to Velazquez, which was, at the instance of Dr. Denman W. Ross, a Trustee of the Fine Arts Museum of Boston, purchased for that museum in September, 1904, at the price of a little over £10,000 sterling. The following extract from the *Museum of Fine Arts Bulletin* gives succinctly the facts of the case and the contention of the committee responsible for the purchase of the much-discussed picture:—

"THE NEW VELAZQUEZ."

"The Committee on the Museum makes the following statement with regard to the Velazquez portrait, believed to represent Philip IV. of Spain, now hung in the First Picture Gallery.

"The purchase of the picture was authorised by the Committee by cable of September 27th, 1904, to Dr. Denman W. Ross, a member of the Committee, then in Madrid, in response to a cable from Dr. Ross, stating the offer of the picture, and its high quality. The purchase was made by Dr. Ross, after examination of the picture and comparison of it with others by Velazquez in the Prado, upon the evidence which the painting itself afforded of its beauty and genuineness.

"An attack on the genuineness of the picture was made in an anonymous communication received by the Museum in the month of November. The Committee has endeavoured to obtain the name of the writer without success.

"The picture has since been submitted to a number of painters and critics of painting, both of New York and Boston, who are entitled to be considered judges in such a matter, by reason of their familiarity with and study of the works of Velazquez. Their testimony—with a single exception—is unanimous and strong in favour of the genuineness of the work.

"The Committee on the Museum believes the picture to be genuine, and considers the Museum fortunate in its possession. It has assigned the picture as a purchase from the fund bequeathed to the Museum by the late Sarah Wyman Whitman."

Seldom has the world of art and art-criticism been more divided on a point of such interest and importance. Señor Beruete, the latest biographer of Velazquez, and a critic of the master and his works, in whose judgment many modern students of the great Spaniard's art place great reliance, has, as I understand—for I have not actually seen the letters in which his opinions are set forth—denied the right of the picture to be included in the catalogue of authentic works. Unless I am wholly misinformed, he calls in question the accuracy of the statements made to the purchasers. as to the *provenance* of the new 'Philip IV.' and states that his

incredulity is based on a careful examination of the picture, and a comparison of its technique with that of well-authenticated portraits in the Prado Gallery, of much the same period in Velazquez' practice. Some dealers and collectors, both in Europe and the United States, have, as I am told, followed and approved the latest biographer of the master in his outspoken expressions of unbelief. On the other hand, the body of instructed opinion in America, now that the first scare is over, strongly upholds the authenticity of the museum's costly purchase. My friend Mr. Roger Fry, upon whose high competence as a critic it would be superfluous for me to dilate, has very recently had an opportunity of carefully scrutinizing the Boston canvas; and he authorizes the statement that, in his opinion, the painting is undoubtedly authentic, and a characteristic example of Don Diego's early style. It behoves me to give my opinion in all modesty, since I know the 'Philip IV.' in dispute, not in the original, but only in the excellent photographs executed for the Boston Museum and here reproduced. I may, however, without imprudence, state that the impression made upon me by these is an entirely favourable one. From these reproductions I should take the Boston 'Philip IV.' to be one of the first, if not the very first, of the long succession of portraits painted of the taciturn, impassive monarch by his Court Painter, between the years 1623 and 1660—that is, between the date when Velazquez first became attached to the Court, and the date of his death. To me—and I repeat that I do not assume to judge, but merely record the impression which results from a careful comparison of reproductions—the Boston 'Philip IV.' appears to be, in style and mode of execution, identical with the famous 'Conde-Duque Olivarez,' in the collection of Captain Holford, at Dorchester House, which Karl Justi, in his noted biography of Velazquez, describes as "the most important extant picture in the earliest—that is, the Sevillian—style, and one the authenticity of which has been questioned, just because that style is not understood." The carefulness, the incisive strength, even in this early phase, and, moreover, the hardness of the touch—in the treatment of the hair, in the modelling of the face and hands—these essential characteristics are the same in both, and such as, with more still of primitiveness, and naïve reflection of reality, we may trace in the *bodegones*, or kitchen pieces, of the Sevillian period, the great majority of which are now in England.

The same harshness and naïve realism reappear in the famous 'Los Borrachos' of the Prado Gallery, but with something more of flexibility in the rendering of facial expression and an increased mastery in the modelling of flesh. The first 'Philip IV.' of the whole set is very generally held to be the bust portrait No. 1071 in the Prado, which, according to tradition, was executed as a preliminary study for the equestrian portrait painted of the King in August, 1623, of which famous canvas no trace now remains. No portrait in the group of pictures now under discussion



(Fine Arts Museum, Boston.)

Detail of the Portrait of Philip IV.

By Velázquez.



(Fine Arts Museum, Boston.)

Portrait of Philip IV.
By Velazquez.

can well come earlier in date than this lost canvas, seeing that in all of these the youthful King already wears the plain *golilla*, or stiffened white lawn collar, which by edict of the 11th January, 1623, was made to replace in the Court costume the elaborate *gorguera*, or stiffened lace ruff. The portrait which, of all others, stands in the closest relation to the Boston 'Philip' is the 'Full-length with the Petition,' No. 1,070 in the Prado, the head of which is almost a repetition of that in the bust-portrait. At first sight the Boston and Madrid pictures might be deemed to be practically identical in design, but a closer examination shows that this is far from being the case. The Boston 'Philip' stands quite differently, and more like the superb 'Don Carlos, Brother of Philip IV.' No. 1073 in the Prado, which was painted a couple of years later on. The inclination of the head is slightly different, the doublet less rich, a collar of wrought gold is worn, over the broad ribbon which supports the Golden Fleece; the design of the mantle is materially different, the paper held in the right hand of other form and design. The table in the Boston example has a cover more richly laced with gold than that in the Madrid picture, with which it is now compared. And, above all, in the latter the expression of the King is less stolid, more assured, more royal.

Closely related to these two canvases is yet another now in Boston, in the splendid collection of Mrs. John Gardiner. This is a 'Philip IV.', a full-length of much the same period, which, as I am informed, came from the collection of the late Mr. Banks at Kingston Lacy. Infinitely finer as a work of art than any of these paintings—indeed, than anything that Velazquez had up to that point produced—is that sober yet sumptuous *portrait d'apparat*, the 'Don Carlos,' mentioned above. In design, at any rate, it hardly knows a superior, even among the royal portraits coming later on in the series. I should be strongly inclined to say that among the counterfeits of members of the royal house belonging to this, the initial period of Don Diego's Court practice at Madrid, it knew no rival—let alone a superior—did I not bear in mind a masterpiece much nearer at hand—the magnificent 'Philip IV' of Dorchester House. If this last does not quite equal the 'Don Carlos' in freedom and assurance of design, it greatly exceeds not only this, but

all previous works coming within the first period in concentrated vigour of execution as well as in beauty and inventiveness of colour.

Philip stands here by the side of the same table and richly-laced table-cover with which we have made acquaintance in the Boston picture. But he wears a sumptuous half-military, half-civilian costume: a buff jerkin over chain-mail, and a costume of brownish-grey, amaranth-purple and gold, with a rich scarf of the same colour, similarly trimmed. The baton of military command is firmly though undemonstratively grasped. The King seems here no longer the colourless being, walled round with an impenetrable reserve, that he is in civilian garb, from the very beginning of his reign; he stands forth confidently as the general and leader of men. Though hardly less rigid and impassive in attitude than in the group of portraits just now passed in review, he is alert, full of the pride of youthful manhood, without misgiving as to his power to command and his right to receive unquestioning obedience. Save in the famous equestrian portrait of the Prado, and the beautiful Dulwich portrait, which must have been designed and schemed out by Velazquez, even though it does not bear unmistakable traces of his own sovereign brush—save in these two exceptional performances, and perhaps in the attractive portrait in hunting costume, at the Prado, we do not find the anæmic and repellent monarch, upon whom Velazquez has conferred immortality, so galvanised for the moment into life and virile energy.

It is a pity that, before the 'Philip IV.' left Europe to take its place in the Fine Arts Museum of Boston, it should not have been publicly exhibited at one of the "Old Masters" shows of Burlington House, or in Paris, where competent judges of Velazquez are not scarce. As it is, it may be long before the storm that rages round the new acquisition in the chief centres of American connoisseurship is allayed by a definitive pronouncement that all concerned may unreservedly accept. It will be remembered that the Boston Museum acquired a few years ago, for a sum approaching £20,000 sterling, the 'Don Baltásar Carlos with a Dwarf,' an important Velazquez from the Castle Howard collection, which Londoners had had an opportunity of seeing in the Spanish Exhibition at the New Gallery.

Albury, Surrey.

An Original Etching by Percy Robertson, R.E.

THE name Albury, Aldbury, or Eldeberie, has almost without doubt reference to the old camp on Farley Heath, which, from remains discovered, would appear to have been occupied as a station by the Romans. John Aubrey, the antiquary (1626-1697), whose *Perambulation of Surrey* was incorporated in Rawlinson's *Natural History and Antiquities of Surrey*, seems to have been the first writer to allude to the Roman remains. Roman coins were "heaved up by moles," tiles in number were found, and much of the building was characterized by "a pretty kind of moulding, with eight angles." The Roman camp, whence were taken the bases of the columns in the old

church at Albury, was within sight and beacon-distance of Camp Hill, near Farnham, and Holmbury Hill, near Leith Tower. Many associate Albury chiefly with Martin Farquhar Tupper, author of *Proverbial Philosophy*. During the zenith of his fame numerous distinguished visitors stayed with him in his Surrey home, among them being Nathaniel Hawthorne, whose remarks about him in "English Note-books," however, were none too complimentary. It was in Tupper's garden at Albury that we get the first well-authenticated instance of the resuscitation of mummy wheat. The seed, brown and shrunken, could hardly be less than 3,000 years old. Sealed vases of it had been found within a tomb in

The Arts Journal, London, Vol. 1, p. 10



Rey Robertson. 1874

An Original Etching by Percy Anderson, R.S.

Albury, Surrey.

the Thebaid, by Sir J. Gardner Wilkinson, and brought by him to England. Gardner distributed the seed, wheat and barley, among his friends, six grains of each coming to Tupper. In March, 1840, Tupper set them in garden-pots filled with well-sifted loam, all precautions being taken as to identity. One only of the grains germinated. The others rotted, or were eaten away by minute white worms, the ova producing which, as has been conjectured, may have been deposited in the grains by some patriarchal flies of ancient Egypt. Early in July the first ear began to develop, and finally, though of weakly growth, there were two ears on separate stalks. In 1841 the seed of the resurrected plant was shown at Albury. Mummy wheat has since become famous for its productiveness, as much as two-thousand-fold

being a common increase. The "fertility of old Nile" has again been demonstrated. Heneage Finch, celebrated for his advocacy of the Seven Bishops in 1688, once held the manor, and the piece of plate presented to him for his historic services was destroyed when Albury House was burnt down in the reign of Queen Anne. In forgotten days, pilgrims journeying between Winchester and Canterbury used to cross the parish, and in the 1820's, at the house of Henry Drummond, there took place conferences convened by Edward Irving, founder of the "Holy Catholic Apostolic Church," well known in connection with the "unknown tongues." It will be seen that Mr. Percy Robertson chose as subject for his etching, not only a picturesque theme, but one with which are intertwined varied and interesting associations.

Reynolds at Althorp House.

MR. FRANZ HANFSTAENGL, Pall Mall East, has successfully reproduced in colours eleven portraits by Reynolds. The pictures at Althorp House are among the finest works by Sir Joshua in private collections, and thanks are due to the Earl Spencer for permitting the preparation of these admirable copies. The sale edition of each subject is limited to one hundred numbered impressions on Japanese paper,

and the price of the set is 40 gs. Size about 14 by 12 inches.

There must always be defects in representing a painter's work in facsimile: with this reservation, it may be said that the prints now published are worthy to be compared with the originals. The process adopted seems to have been painted photogravure, elaborated to a high degree of excellence. The quality of the colours is remarkably good.

Two Works by Wentzel Jamnitzer.

By H. P. Mitchell.

SINCE Professor Marc Rosenberg, in the pages of *Kunst und Gewerbe* for 1885, disposed of the legend which attached the name of Wentzel Jamnitzer to the cup of the Nuremberg Goldsmiths' Guild, at South Kensington, the Victoria and Albert Museum has not been credited with the possession of any specimen of the great master's work. It is all the more satisfactory to be able to draw attention to two silver-gilt plaques by him in the same collection, which, having hitherto escaped observation, are now made known for the first time. Each consists of an allegorical figure, enclosed in an oval guilloche border, with strapwork decoration in openwork, completing the whole in a rectangular shape. Probably they formed part of the decoration of a casket, or, having regard to their subjects, of the case of a clock. Though only accessories in the scheme of the object of which they formed part, they yet exhibit the character of Jamnitzer's work in no unworthy manner. The figures represent Mercury and Urania, each with appropriate emblems. Mercury is shown clothed in a cuirass with a kind of

skirt hanging from it. He holds the caduceus in his right hand, and stands cross-legged leaning against a great book.



Mercury.

By Wentzel Jamnitzer.



Urania.

By Wentzel Jamnitzer.

The painter's and sculptor's implements, a book and a vase on the ground, all point alike to his character as the inventor of peaceful arts and the patron of intellectual pursuits. Urania, the muse of Astronomy, a scarf thrown lightly about her, sits on a rainbow above the clouds. Sun, moon, and stars, a sun-dial, and another instrument, lie scattered around; she rests her left foot on a globe, and, holding a pair of compasses in her right hand, reads from a book held

in her left. As will be seen from the illustrations, the figures are full of vigour, and admirably modelled in *repoussé*.

The plaque with the figure of Urania is stamped with the letter N, the Nuremberg hall-mark, and the lion's mask with the initial W, well known as the mark of Wentzel Jamnitzer (Rosenberg, *Der Goldschmiede Merkzeichen*, No. 1210). As forming part of the decoration of the same object, it was apparently not thought necessary to mark the other plaque as well; the workmanship and style of the two are identical. Their measurements are:—Mercury plaque, $4\frac{1}{8}$ in. by $3\frac{3}{4}$ in. (119 mm. by 95 mm.); Urania plaque, $4\frac{7}{8}$ in. by $3\frac{13}{16}$ in. (123 mm. by 96 mm.); both have been slightly trimmed to fit into their appointed places.

Wentzel Jamnitzer, goldsmith and councillor of Nuremberg, the most famous member of a famous family, was born in 1508 at Vienna; he was enrolled in 1534 in the Goldsmiths' Guild of Nuremberg,

where he died, 15th December, 1585. Several examples of his work still extant show that his great reputation was fully justified. His portrait, at the age of seventy-eight, preserved in a well known medallion, shows a dignified and patriarchal figure, an admirable representative of the sturdy and cultivated craftsmen-burgers of sixteenth-century Nuremberg, who directed the government of a great city as successfully as their own workshop.

The Hypnerotomachia Poliphili.

THE above title has been interpreted to mean "the strife of love in the dream of Poliphilus": the story, written by Francesco Colonna, was published in its first edition in 1499. The authorship of the work was long a subject for dispute, settled when it was discovered that the secret of identity was hidden in the initial letters to each chapter: the name of the artist who designed the admirable illustrations is still a matter for conjecture. Bellini, Francia, Carpaccio, Sperandio, Botticelli, and others have been mentioned. The production came from the press of Aldus Manutius, and it may be regarded as the masterpiece of that famous printer. In 1545 the younger Aldus issued a second edition of the original. A French edition, not a literal reproduction, was published in 1546 by Jaques Kerver of Paris: this was illustrated, perhaps

with even greater ability; and again the artist is unknown.

Messrs. Methuen have earned the gratitude of all lovers of old books and wood engravings by publishing a facsimile of the original Venetian edition. Translations into French and English have been published, and parts of the "Hypnerotomachia" have been issued; but the whole work has not been reproduced. Much of the beauty of the original lies in the appearance of each page complete with its woodcut decorations. The few perfect copies are prized by their fortunate owners, and even imperfect copies are rare. Through the enterprise of Messrs. Methuen the opportunity is given to secure a remarkably fine reproduction of the original. The price is three guineas, and with 350 copies as the limit it is probable that some collectors will be disappointed.

Art in Ireland.

THE Gallery of Modern Art in Dublin has attracted the attention of royalty. The Prince and Princess of Wales have presented five pictures, three by Constable, two by Corot; and, stimulated thereby, Lady Pirbright

signified her intention to bequeath, in memory of Lord Pirbright, examples by Turner, Cox, Morland, Wilkie, and others. From America came a subscription of £5 from President Roosevelt, who cordially sympathises with the movement.



(By permission of A. A. Pope, Esq.)

The Building of New Westminster Bridge.

By Whistler (1862).

Whistler and His London Exhibitions.

By D. Croal Thomson.

IT is not easy for one who has been through the fight—even only as an armour-bearer—to write in temperate language about the acceptance of a great artist amongst the immortals by the majority of the artistic community.

Although it is only twenty-five years since I first met Whistler, and therefore fully twenty years after his earlier works were observed by a small number to bear the impress of genius, yet even in 1880 his oil pictures were very little known, and it was still some years before I was to have an opportunity of appreciating them at their fullest.

I was present at an auction sale when one of Whistler's 'Symphonies' was publicly hissed, and, shame on me to have to confess it, no protest came from my uninfluential lips, although my cheeks burned with indignation. My diffidence was perhaps excusable, for I should have been in the decided minority of one, and with the possibility—

for feeling ran high at the time—of having my hat ignominiously broken over my head. Yet I regret my want of spirit now.

But the tide was soon to turn, and during the whole of my life in London it has been steadily rising, even if sometimes the wave of popularity, in its best sense, seemed to reach further back than forward.

The earlier etchings of Whistler were in these days appreciated as fully as they are now; the pastels had been successfully exploited by the enterprising Fine Art Society, who had also backed the artist in his noble series of Venice plates—even now not fully understood—and there was a certain (or, perhaps, uncertain) market for his water-colours. But for Whistler's paintings in oil there were really no purchasers at all. The 'Mother,' the 'Carlyle,' and a number of others were in the custody of Mr. Algernon Graves; but they were not sold, although painted for many a day.

Therefore, when the worthies of Glasgow, under the artistic inspiration of James Guthrie and John Lavery, strengthened heartily by Professor Raleigh, the eloquent discourses on Whistler at the Memorial banquet, set about acquiring the 'Carlyle,' they were the first serious purchasers of his work in oil—that is, at a worthy price.

Of course, so early as 1860, John Phillip, "of Spain," had bought the 'Piano' picture*; but only for a nominal sum. The story has not yet been told in print, and I had it from the lips of the artist himself, when standing in front of the picture in its new and very sympathetic home. The 'Piano' was hung on the line in the Royal Academy in 1860, and was discussed in artistic circles. John Phillip (1817-1867) was at the height of the profession, and was by far the best colourist of his day.

This veteran wrote to the young painter, and said he greatly admired the picture. "Is it for sale, and, if so, what is the price?" Whistler, duly appreciative of the kindness of the old colourist, replied that the picture was for sale, and he would be delighted to accept whatever Phillip thought it was worth. "Thereupon," related the artist, "he sent me a cheque with which I was satisfied, and its amount was thirty pounds." And, to my own knowledge, at the very moment of the story being told the picture was worth one hundred times that cash amount, and this in the painter's own lifetime.

What its value is now, who is to say?

In this Journal (1903, p. 265) I have detailed the story of the 'Carlyle' and how this led to the 'Mother' going to the Luxembourg, and further, how this prompted the Goupil Exhibition in 1892, when forty now famous canvases were first seen by the public.

These collections in the old Goupil Gallery in Bond Street were a source of much interest and delight to many, and none more so than to the writer. What names they conjure up—Corot, Daubigny, Diaz; James Maris, Matthew Maris, Mauve, Joseph Israels; Claude Monet, John Lavery, John Swan, George Clausen, A. D. Peppercorn, Wilson Steer, and finally the London Impressionists, the men who, in 1889, entertained their *entrepreneur* to a Bohemian dinner in Soho one glorious evening.

Therefore, if I may say it, who hardly should, even the works of Mr. Whistler were on good and sympathetic ground for exhibition, and the thousand people who paid an entrance fee for nearly every day of the show were glad to have the chance to see the pictures of which so much was being said.

And much the same holds good about the Whistler Memorial Exhibition of 1905.

The International Society, whose council has deserved so well of the artistic fraternity, was Mr. Whistler's own creation. For it he laboured from its earliest inception, and his labours encouraged and gave fresh strength to the many artists who are unwilling to accept the conditions of exhibiting elsewhere.

After five years of existence the Society, now stronger than ever it was, owes everything to its Master, and the Whistler Exhibition will probably give it a solidity which will help to carry it on for many years to come.

There are those who think that the International Society has been ill-advised in promoting such an exhibition, but the reasons given for this idea are far to find. The best is that in his lifetime Mr. Whistler is believed to have disliked the Englishman in his heart, and, as a matter of revenge, determined he never would allow a collection of his works to be seen in London.

But this interpretation would give so small a mind to a great artist who lived nearly all his life, and died and was buried in this country, that I for one refuse to entertain it.

Moreover, I have had much personal experience that, at least up to the last year of his life, he thought and acted otherwise. It was at Mr. Whistler's special request I exhibited the 'Carlyle' in Bond Street, and he himself arranged the 1892 Goupil collection of which I have written. The artist applied to the owners, corresponded with them, and cajoled the unwilling into letting him have their treasures. He worked almost day and night, and his example of intense application I can never forget.

Is it possible to believe that Mr. Whistler undertook all this work for any motive but to please himself, and to carry out a scheme he wished to become successful?

And up to the last year of his life Mr. Whistler, as President of the International Society, exhibited his important productions of the time, and even after his death there were some pictures shown by the family in the same London exhibition.

It appears, therefore, incredible to believe that the painter would have disapproved a collection of his works on a large scale, and all the ungenerosity in the matter lies with those who somewhat churlishly have declined to contribute. But as these only influenced pictures already well known in London, their absence was never remarked.

One result of this unacknowledged opposition was to make the committee work the harder and take every precaution against insuccess, and for nearly a year before the exhibition was opened meetings were held to make the necessary arrangements.

Let those who have seen the New Gallery, with its daily crowd of eager visitors, reply as to its success.

One very notable circumstance should not be forgotten. The daily newspaper press has been full of adulations for Whistler and his works, and writers have vied with each other in attributing to him subtleties at which he would himself have smiled. The press has been successfully "nobbled," and this was so very marked that I was gravely asked how much it had cost the committee to arrange it. But everyone knows the purity of the English critic, and that it was only their keen appreciation of the artistic that prompted the unanimity, although this was something remarkable in view of the previous enmity of the writers on art.

The Memorial Exhibition embraced every work of great distinction achieved by the master. The etchings were complete in the sense that practically every plate etched by Whistler was represented, although lack of space prevented every "state" being shown.

The lithographs were quite complete, and several hitherto unknown proofs were included. Those published by the ART JOURNAL, 'Les Bébés du Luxembourg' (1894) and 'Evelyne' (1896) were as fine as any, being produced at the artist's best time. Of pastels there were numerous good

* See THE ART JOURNAL, 1900, p. 198.

examples, and of water-colours fewer, but several superb in quality.

The strength of the collection lay, however, necessarily with the pictures in oil, of which there was a remarkable number.

Our illustrations are chosen with a view to show the variety of these pictures, but as many have hitherto been reproduced in these pages, our choice has been necessarily limited.*

The two pictures by which Whistler is best known, although they do not contain all that he had to say, are the portrait of the artist's mother from the Luxembourg and the 'Carlyle' from Glasgow. The 'Mother' for many years has been the most serious picture amongst the world-renowned collection of modern art. Nothing more delicately wonderful in quiet dignity has ever been set on canvas. The reticence of the painter in his production is perhaps most wonderful of all, and is absolutely unsurpassed. It is amazing that people can still be found who profess to look on Whistler as no artist, or a *poseur*, a charlatan, a quack, a man who only pretended to work, and who was the embodiment of flippancy and conceit.

And it is the same with the 'Carlyle,' a canvas whereon the ruggedness of the great writer is apparent to any one who has eyes to see, and to describe the picture calls up every word signifying dignity, gravity, and all-absorbing intensity. Why is it possible that to the creator of such a magnificent portrait like this, an art writer can speak of "throwing a pot of paint in the public's face and calling it a picture"? It comes as a shock to recollect such actually took place, and it shows how far we are past the theoretical fallacies of Ruskin to mark how strong this shock really is.

For the symphonies and Harmonies and Nocturnes, names first taken by Whistler to express his ideas in painting, there is not now much to be said. The battle for them is past, having been won years ago, when these remarkable and subtle compositions became known to the public.

The 'Building of New Westminster Bridge' (p. 107), is one of the most complete and careful of the earlier paintings. Its detail is amazing, and the rich brown tone of the picture places it in the front rank of Whistler's productions.

The 'Battersea Bridge,' in a greyer tone, is equally remarkable, and the sense of atmosphere throughout suggests the first ideas of the harmony.

Purest in colour is the 'Symphony in White III.,' wherein the colour of the figure is perfect in its relation. Nothing finer than this ever came from Whistler's brush,



(By permission of Harris Whittemore, Esq.)

The White Girl.

By Whistler.

and the jewel-like character of the pigments shows with what care they were selected and manipulated.

Equally pure, but in a totally different scheme, is the splendid 'Valparaiso,' a sapphire in tone and brilliancy, carried out in that subtle variety of blue that none but the greatest artists dare try.

As a rose made from diamonds is the 'Studio' picture, with the artist and some models. The luminosity of this piece is unsurpassed, and, if any one doubts this, let it be

* The following are some of the principal out of fully fifty which have appeared since 1881. 'The Piano,' A.J., 1900; 'Symphony in White, No. III.,' A.J., 1904; 'Valparaiso,' A.J., 1897; 'Miss Alexander,' A.J., 1905; 'Mrs. Huth,' A.J., 1903.

compared with the other version of the same subject, which, after all, is at the best only a studio sweeping, and of little or no artistic value.

As a full-length, perhaps the most entrancing is the portrait of Mrs. Huth, a delicate Scottish lady, painted with the indefinable charm that a poet-artist alone can impart. Another full-length that has not yet reached the height of its glory, is the portrait of Sir Henry Irving; more really like the tragedian than any other that has been painted. Most of these portraits are low in tone, notably the 'Fur Jacket' and the 'Sarasate,' as well as the 'Irving.' But in quite another key is the 'Theodore Duret,' light in tone throughout, and full of a serious kind of vitality, which will render the picture more and more interesting as years go on.

Most interesting of all is the full-length 'The White Girl' (p. 109), which has not before been exhibited in London. Not, in fact, since it was rejected by the Paris Salon, 1863, has it been in England, and it was with some difficulty the committee were able to bring it out from its home in a

country town of Connecticut. This picture appears to have given some trouble to the artist, and the hand seems to have been over-painted, as well as the visage, which reveals signs of great deliberation and care.

'Cremorne Gardens' is one of the most interesting of the Nocturnes, and is a picture greatly liked by the artist himself. 'Trafalgar Square, Chelsea,' is one of the most subtle of the same series, and was once in the possession of Albert Moore.

Of the recent pictures, the 'Master Smith of Lyme Regis' and the 'Little Rose of Lyme Regis,' both now belonging to the Boston Gallery, are the most complete; while the little 'Barber's Shop,' painted also in Dorsetshire, is probably the most highly finished picture Whistler ever painted.

The whole collection was of surpassing interest. There was not a single piece without its artistic attraction, when Prof. Raleigh's advice is kept in mind, to "look at a picture, and not through it."

MR. MAX BEERBOHM, one of the most alert and brilliant of present-day critics, hails Whistler as "a born writer." "He wrote, in his way, perfectly; and his way was his own, and the secret of it has died with him. Thus, conducting them through the Post Office, he has conducted his squabbles to immortality." As an example of his finely poised and dignified prose, "as perfect . . . as any of his painted 'nocturnes,'" Mr. Beerbohm quotes the exquisite passage from "Ten O'Clock":—"And when the evening mist clothes the riverside with poetry, as with a veil, and the poor buildings lose themselves in the dim sky, and

the tall chimneys become campanili, and the warehouses are as palaces in the night, and the whole city hangs in the heavens, and fairyland is before us. . . ." And did not Whistler's critic, Ruskin, create like cadences; did the two men, so dissimilar in seeming, not derive inspiration from a common source? In the introduction to the catalogue of Turner drawings occur these words by Ruskin:—"Morning breaks as I write, along those Coniston fells, and the level mists, motionless and grey beneath the rose of the moorlands, veil the lower woods, and the sleeping village, and the long lawn by the lake shore." That, too, is a work of art.

MR. CHARLES L. FREER, the millionaire of Detroit, has offered to the Smithsonian Institute, Washington, at his death, his unequalled collection of Whistlers and his magnificent assemblage of Eastern works of art. A value of at least £100,000 is placed on the proposed gift, the largest in its kind ever offered to the United States Government. It was Mr. Freer who, in 1903, paid £5,000 for 'La Princesse du pays de la Porcelaine,' who bought *The Peacock Room*, decorated

fittingly to circumstance her, immediately it was put on view in Bond Street, who acquired for several thousands the same artist's 'Thames in Ice,' the original price of which was £10. Mr. Freer lent nothing to the exhibition at the New Gallery, but at the Boston show last year were fifty-one of his pictures and pastels by Whistler. It is said that many of these will be in Paris next month. He owns the only known impression of the 'Mother' drypoint.

THE first Saturday of the memorable Whistler Exhibition at the New Gallery there was a record attendance of 2,927 visitors. An amusing mistake, by the way, was made by a leading French journal apropos of the 'Mother' portrait. It was announced that President Loubet had allowed the portrait of his mother

to be sent to London for exhibition with Whistler's other works! Regret is felt that Lord Battersea did not lend 'The Golden Screen,' which was at the R.S.A. in 1904, and that the lovely 'Little White Girl' was not forthcoming. But the triumph of Whistler is complete.

A CATALOGUE of the Whistler etchings, lithographs, and wood-engravings in the National Art Library, South Kensington, has been issued by the Board of Education, price one penny. "Books written by Whistler," "General Bibliography," and "Newspaper Cuttings" are other headings in this timely pamphlet. Cuttings have

been taken chiefly from *The Times*; but someone might have preserved from the *Morning Post*, 1902, the "prematuration tablet" incident following the "flattering attention of your gentleman of ready wreath and quick biography," and Mr. Joseph Pennell's "Appreciation" from the *Chronicle* of July 20, 1903.



(By permission of the Corporation of Glasgow.)

Portrait of Thomas Carlyle.

By Whistler.

Sales.

THE most valuable, and in its kind far and away the most beautiful object sold at Christie's during February was a ewer and cover, of rock-crystal and silver-gilt, 6½ in. high, which belonged to the Marquis of Anglesey. It is reproduced on this page. Bidding began at 50 gs.; and up to 1,500 gs. it was a three-cornered fight between Messrs. Duveen, Messrs. Partridge, and Herr Salomon of Dresden. Thereafter the two London dealers only disputed right to possession. Mr. Duveen having said 50 gs., no syllable was uttered—there were merely nods—till the ewer was knocked down to his firm at 4,000 gs. This is the highest sum realised at auction for a piece of silver or silver-gilt. The next lot, also from Beau-Desert, consisted of a pair of miniature portraits by J. Hoskins, of Charles I. and Henrietta Maria, which made 740 gs.

The same afternoon, February 24, there occurred a group of rare military decorations, orders of knighthood, swords, granted to Count Charles Alten, G.C.B., for services during the war with France under Napoleon I., £880; a sword of the "Bastard" or hand-and-a-half type, Italian, late fifteenth century, £400; and, belonging to Mr. J. G. Menzies, three famille-verte vases and covers with a pair of beakers, 400 gs.; and a pair of powdered blue bottles, 10½ in. high, with ormolu rims and plinths, 370 gs. On February 15, sixteen early English Apostle spoons, 1527–1653, brought £1,036. In the summer of 1903 a complete set of thirteen Apostle spoons, with the date-letter for 1536, brought £4,900. Some valuable jewels came up during the month. On February 22, a rose-pink diamond, 31½ carats—apparently not, as was announced, the famous Agra diamond which, in the sixteenth century, belonged to the founder of the Mogul Empire—made £5,100; on February 8, twenty-six lots of unset stones, belonging to a foreign nobleman, £4,392.

Picture sales, for the most part, were of little account. On February 25 a version of Romney's 'Lady Hamilton as Ariadne,' 30 in. by 25 in., made 1,150 gs.; Lawrence's 'Miss Brooke,' 30 in. by 25 in., 920 gs.; 'Lady Jane Grey,' 6 in. by 5 in., by Lucas der Heere, 620 gs.; a portrait of a man, in black dress trimmed with fur, on panel 7 in. by 5½ in., by Lucas Cranach, begun at 1 gn., 500 gs.; Reynolds's 'Second Baron Mulgrave,' 36 in. by 28 in., 540 gs. A study for Rubens' large picture, 'Decius haranguing his Soldiers,' 32 in. by 33 in., made 200 gs., against £48 in 1777; 'A Cavalier and a Lady,' 20½ in. by 24½ in., by Peter de Hooch, 135 gs., against 20½ gs. in 1855. On February 18 a number of works by rising native artists occurred, among them Brangwyn's 'London Bridge,' 28 in. by 39 in., 90 gs.; La Thangue's 'Spring Time,' 54 in. by 39 in., 58 gs.

On February 2 Messrs. Robinson and Fisher sold, for 560 gs., a fine impression, with untrimmed margins, of J. R. Smith's 'Mrs. Carnac,' after Reynolds, in first state. Unfortunately, this, one of the rarest and most beautiful of mezzotint portraits in existence, had a fold-crease across the centre. In 1778 prints of it were issued at 15s. each; in 1901 the splendid first state belonging to Sir Robert Edgcumbe—grand-nephew of the Marchioness of Thomond, who inherited it from Sir Joshua—was bought at Christie's on behalf of Mr. Pierpont Morgan for 1,160 gs., which



Ewer and Cover.

(By permission of Messrs.
Duveen.)

From the collection of the late
Marquis of Anglesey.

remains the record for a mezzotint. The original picture fetched 70 gs. in 1796, and 1,710 gs. in 1861, when it was bought by the Marquis of Hertford.

On February 18, in Edinburgh, 30 gs. was paid for a fine impression of Mr. D. Y. Cameron's 'St. Laumer, Blois' (ART JOURNAL, 1903, p. 255). This was an excessive valuation for an etching issued in 1903 at 5 gs. At Christie's, on February 28, however, evidence was forthcoming of the increasing money-worth of Cameron prints. Five examples, with an aggregate published price of less than 10 gs. probably, made 46 gs. They were 'Tintoret's House' (Wedmore 73), 'Via ai Prati' (Wedmore 92), 'Venetian Palace' (Wedmore 117), 'The Crucifix' (Wedmore 131), and the interior of Glasgow Cathedral, 1897.

In large measure as a consequence of the two partners competing one against the other, exceptionally high sums were realised on February 14 for the art reference books of Messrs. Lawrie, sold on the dissolution of the partnership. Redford's *Art Sales*, subscribed in 1888 at 5 gs., interleaved and extended to six volumes and having MS. entries bringing many of the records up to 1902, made £160; *Reynolds*, 4 vols., by Graves and Cronin, published at 35 gs., the fifth copy sold at auction, £62; a collection of French picture sale catalogues, 1767–1896, £39; Smith's *Catalogue Raisonné*, interleaved, with MS. notes and additions, £72; *Rembrandt*, by Bode and De Groot, 8 vols., £50; Chaloner Smith's *Mezzotint Portraits*, 1884, £38.



(Liberty & Co.)

'Florian' Ware.

Designed by W. Moorcroft.

Modern Decorative Wares.

By Wilton P. Rix.

THE unlimited resources of pottery as a decorative medium never fail to fascinate the craftsman.

Unlike that of the jeweller, the material itself has no intrinsic worth. Its artistic merit alone can enhance its value. To the ordinary observer it may seem that little remains to be achieved in the potter's art. It may indeed be true that the fundamental processes have already been brought near to perfection; yet the possible changes and combinations of form, texture, colour, glaze, and body are still practically unlimited. Hence the designer of today, to whom the discovery of new treatments still affords such varied opportunity, is often tempted to encumber his material with meretricious enrichments, mistaking skilful technique for artistic merit.

The most original and decorative types of pottery in the past have been marked by a freedom from this undue elaboration. Simplicity and directness of aim have indeed constituted the greatest charm of ceramic art. Though there are notable

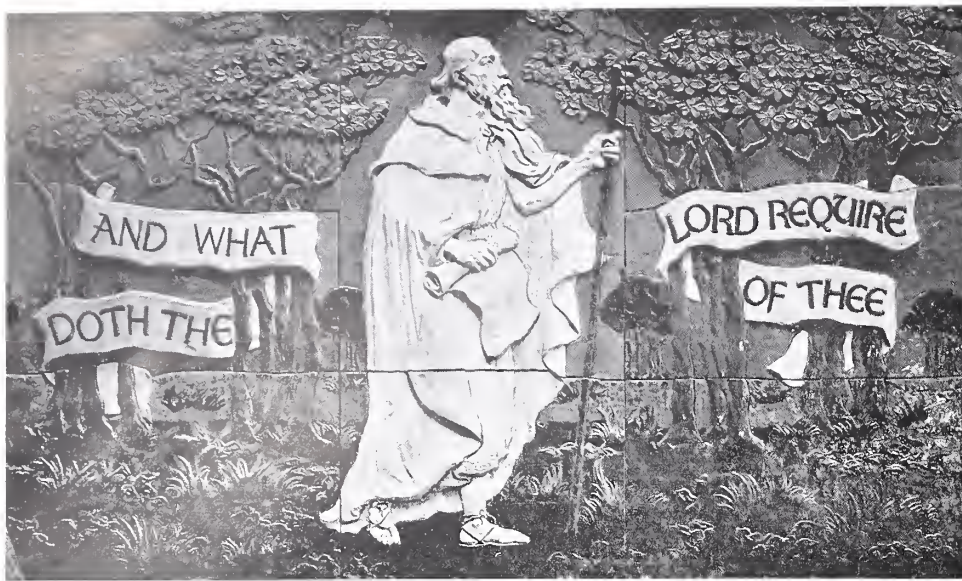
exceptions, it is impossible to suppress the conviction that the enterprise lately shown in the production of artistic pottery of high merit is by no means equal to that displayed in the working of metal, glass, jewellery, and paperhanging. Pottery and porcelain, though offering far greater opportunity, have been during the last few years singularly barren in this respect.

One possible cause of this decadence is that its true position as a decorative accessory has been left too much



(Foley Art Pottery.)

Sgraffito Ware in Glazed Parian.



Reredos Panel in Della Robbia Enamels.

Designed by Harold S. Rathbone.

to chance. The utmost care and thought are lavished on the architectural details of the home—the metal fittings, hangings, and wall treatments; but the pottery, which should give an accent of colour harmonising with the design and general effect of the surroundings, is often left haphazard to the untutored selection of some wholesale furnisher. The overwhelming supply and low price of in-artistic bric-à-brac has also tended to degrade the popular appreciation of decorative pottery as a whole: and against this the maker of works of enduring merit, even with the best intentions, finds it difficult to contend.

In fact, the characteristics of modern pottery have become too ephemeral. Until it is again regarded as an object worthy to enshrine enduring and æsthetic ideals, pottery must fail to regain its legitimate place as an article of *virtu*.

Ceramic decoration in England, as in France, has of late years emancipated itself considerably from the meretricious and realistic. The result has been steady progress in the public acceptance of a more robust treatment, which, however, occasionally inclines towards appreciation of methods altogether too bizarre.

Among the developments of the last two or three years, it is interesting to notice that the most striking have been chiefly influenced by new advances in technical skill. Thus the careful study of the behaviour of crystalline glazes, the efficient control of matt textures, and other similar results involving the accurate treatment of vaporous atmosphere in the kiln, have all played an important

part in securing new decorative effects.

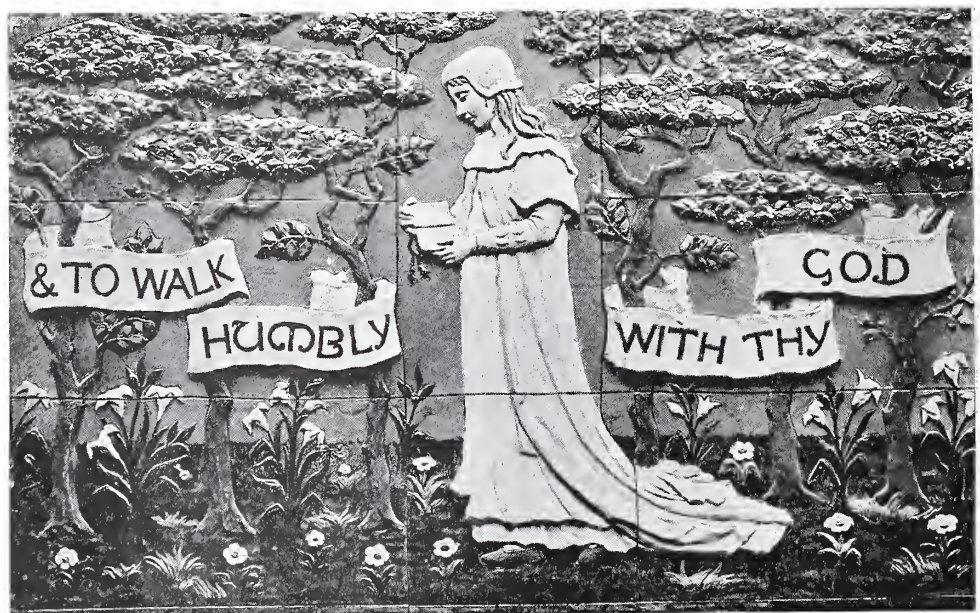
Indeed, it may be said that texture and colour have lately received quite a large share of consideration as elements in the modern designer's scheme, elaboration of detail and delicacy of finish being mostly relegated to a secondary position. All these methods are largely dependent for their success on scientific control of the firing process, which has generally been left too much in unskilled hands.

Among other examples, the very admirable productions of ruby lustre on both matt and full-glazed surfaces, which have lately rewarded

the efforts of Mr. Owen Carter, deserve mention. The amazing variety of iridescence to be obtained by the vaporous method of kiln-firing always adds a charm to this type of ware.

Extreme care is demanded in deciding the most opportune moment for the evolution of wood smoke in the muffle which can alone produce the desired effects, and this must always tax the best skill of the potter. The pieces reproduced are good examples, and may be said in many respects to deserve a place among the well-known works of Maw, De Morgan, and Lachenal.

No doubt the interest attaching to such production is largely dependent on accidental effects which have hitherto baffled the control of the potter, and it is due to the persistence of a few enterprising spirits that some advance has been made.



Reredos Panel in Della Robbia Enamels.

Designed by Harold S. Rathbone.



Vase in Doulton Ware.
Modelled Decoration, light blue on dark blue background.



(Carter & Co.) Lustre Plaque, s.p. 11.
Designed by Owen Carter.



Domestic Earthenware.
Designed by Spencer Edge.

As an example of such mastery of the elusive in ceramics the "Rouge Flambé" of the Doulton pottery is worthy of the highest praise. Though some have regarded the beautiful "sang-de-bœuf" glazes as mere revivals of the lost art of the Chinese, there is added to the rediscovery that element of control which is the best guarantee of further progress.



Sgraffito Faience Vase.
(Della Robbia Ware.)

To Mr. Bernard Moore undoubtedly belongs the credit of the first reproduction of these old effects. Beyond this, he is also to be congratulated on the inspiration he has given to Mr. Cuthbert Bailey, whose persevering study of technical



(Foley Art Pottery.) Ewers painted in Underglaze.
Designed by F. W. Rhead.



(Foley Art Pottery.)



Sgraffito Vases.

Designed by F. W. Rhead.

largely dependent on the accurate control of the uncertainties of firing and cooling.

As often happens, two well-known potteries have simultaneously pursued this line of research, while adopting widely different treatments.

The Sabrina ware of the Worcester Royal Porcelain Works is certainly unique in character and method. By saturation of the porcelain body with certain metallic solutions under accurate conditions of firing, the growth of starry crystals is induced during the cooling of the ware. The variety of decorative interest thus realised is considerable, and evidently capable of further extension.

conditions has enabled him to bring from the kiln many pieces of "Rouge Flambe," "Peach Blow," and "Haricot" which vie with the best examples of the East. The rich effects of copper glazes fused in a reducing fire have been realised and guarded jealously by the Chinese for centuries, but they have long ceased to produce the best types of the "sang-de-bœuf" and ruby glazes which are the pride of our greatest art collections. These modern productions, however, are the more striking because they have attained also the richly blended yellow, blue, green and purple tints which so enhanced the value of the ancient pieces. From the nature of the process of vaporous firing, each piece is obviously liable to some variation; an individuality is thus secured in each specimen which commends the ware to the collector and better justifies its claim to a place among the triumphs of the potter.

It is curious to note that in another field of ceramics equally elusive, namely, that of crystalline glazes, the potter of to-day has been venturing successfully. As in vaporous fired glazes and lustres, so in crystalline textures: the desired effects are

Somewhat akin to this in its object, yet differing in method, is the Lancastrian ware lately introduced by Mr. William Burton, whose skill as a practical ceramist has long been established. The Continental potters have already pursued the same attempt with varying success, notably at Copenhagen, Sevres, Rostrand and Berlin. In the Lancastrian ware, however, advantage



(Liberty & Co.)

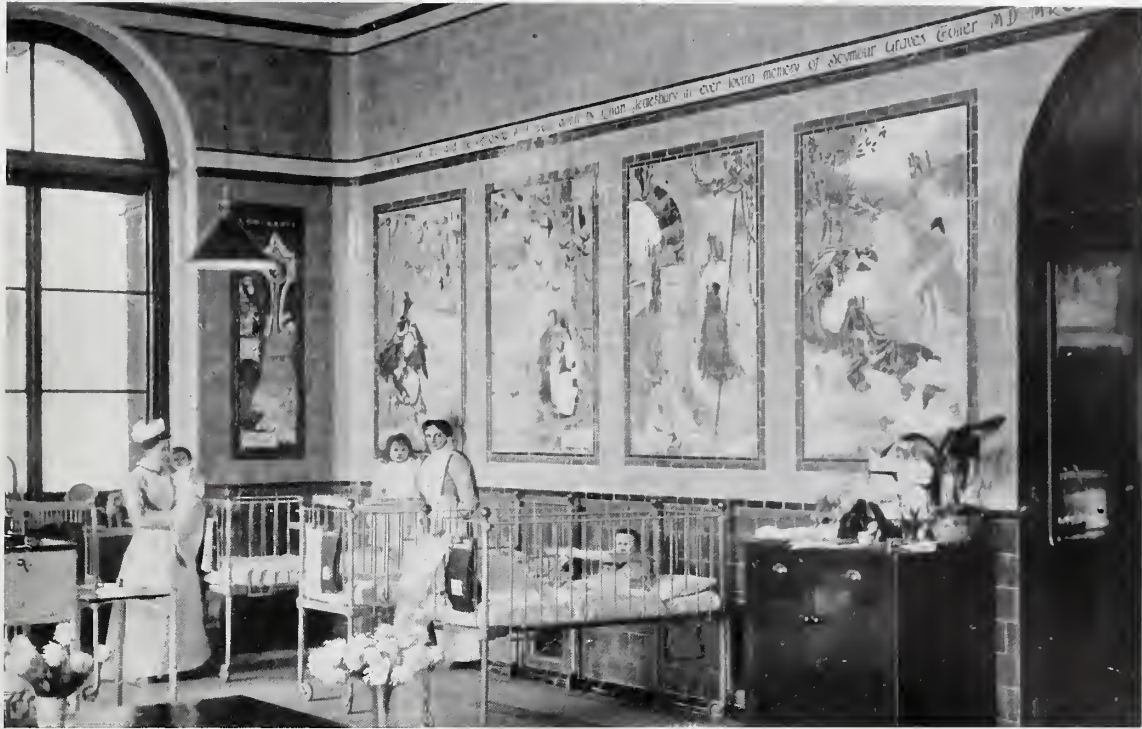
"Florian" Ware.

Designed by W. Moorcroft.



1, 2, 3, 6, 7, 8, ROUGE FLAMBÉ WARE. By Messrs. Doulton & Co., Ltd.

4, 5, 9, SABRINA WARE. By the WORCESTER ROYAL PORCELAIN Co., Ltd.



(Doulton & Co.)

Tile Work in the "Seymour" Ward, St. Thomas's Hospital.



(Carter & Co.) Vase in Crimson Lustre.
Designed by Owen Carter.



(Doulton & Co.) The Goose Girl.
Tile-picture in St Thomas's Hospital.



Terra-cotta Garden Ware in Celtic Designs.

(Liberty & Co.)

Designed by Mrs. G. F. Watts.

has been taken of opalescence as an added factor in the treatment, and to layers, streaks, and feathery gradations of colour are added groups of crystalline forms entangled and embedded in the glaze itself. The examples of this ware displayed in London last year, at the Society of Arts and elsewhere, show what decorative resources are still available to the potter, when artistic judgment and technical skill are combined in its production.

Wholly different in character, yet remarkable for its robust and simple decoration, is the Celtic garden terra-cotta, made by Messrs. Liberty. The designs are, many of them, by Mrs. G. F. Watts, whose discriminating direction of the modellers at the Compton Pottery has held a large share in this revival of Celtic art. In its present application it harmonises more readily with the landscape garden than the forms to which one has been accustomed in the Italian *parterre*.

In another form the increasing desire for glazed exterior construction and enrichments has been notably met by Mr. Harold Rathbone, who has persistently devoted himself to the production of enamelled ware of the Della Robbia type, with no small amount of success.

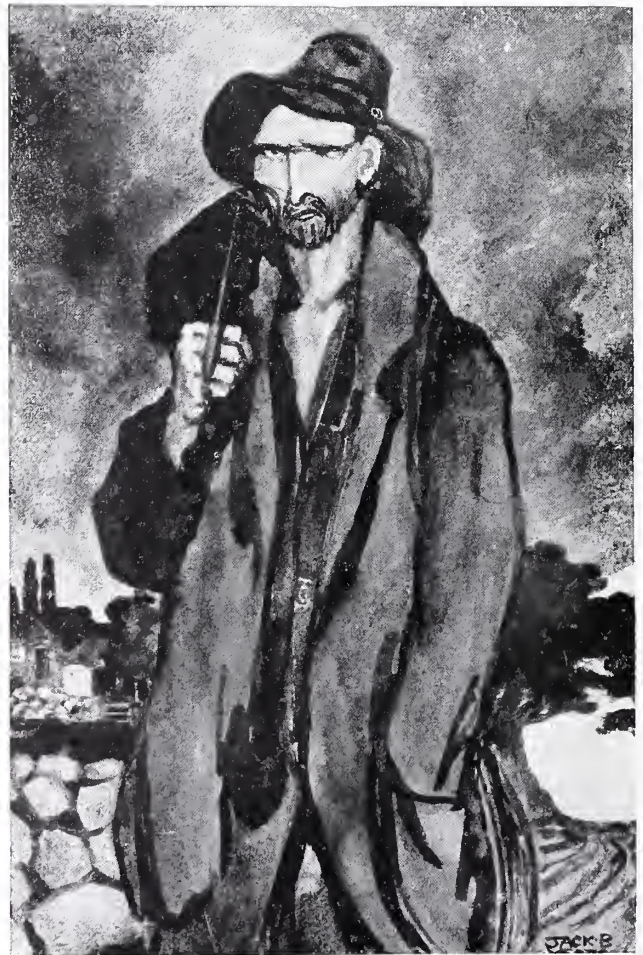
Much discriminating perception in form and colour is apparent in the best examples, while the exigencies of the material are carefully studied; considerable versatility of treatment is also shown, without any undue forcing of the

method beyond its obvious limitations. The productions of several other decorative potters deserve notice. Among these may be named the very skilful treatment of *fungoid* growths in raised outline by Mr. Moorcroft: and also the examples of 'Sgraffito' in coloured parian bodies, by Mr. F. W. Rhead, of the Foley Potteries. It is only possible to call attention to them as additional instances of healthy advance in appreciation of the increasing resources available to the ceramic designer.

London Exhibitions.

By Frank Rinder.

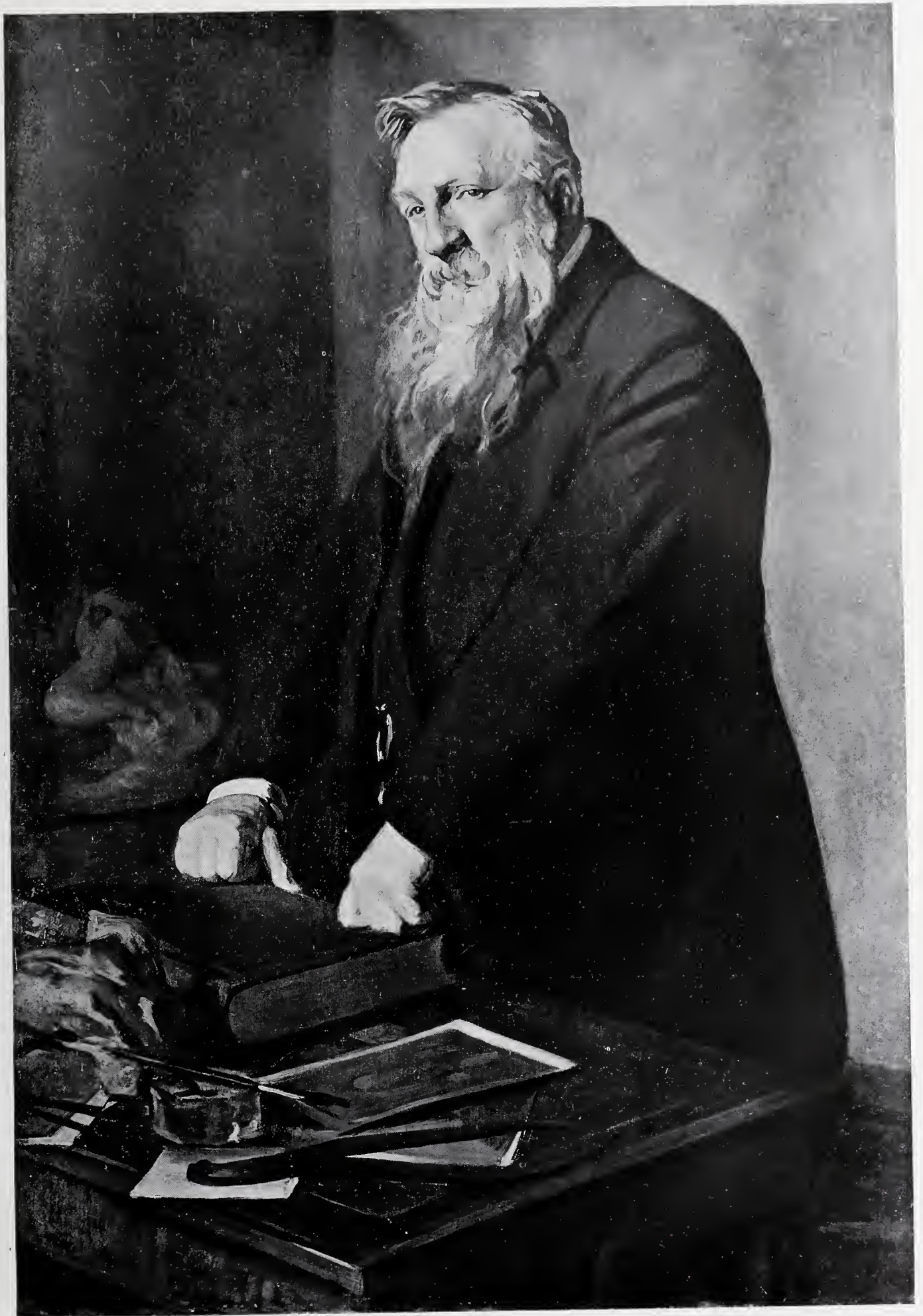
THE memorable Exhibition at the New Gallery, which celebrated the coming of Whistler into his own, was the overshadowing event of February. Yet, a fair proportion of the twenty or thirty other exhibitions opened was interesting. Three societies arranged shows. In Suffolk Street the Women Artists held their Fiftieth Exhibition, Miss Clara Montalba's 'Cannon Street Railway Bridge,' bold and simple in design, being among the good things. At the Dudley Gallery Art Society's, a fresh and vigorous note was struck in 'Moorland Stream' of Mr. E. F. Wells,



(Baillie Gallery.)

The Tinker.

By Jack B. Yeats.



(From the picture shown at the Fifth Exhibition of the International Society at the New Gallery.)

Monsieur Auguste Rodin.

By J. E. Blanche.



Egg-shell Porcelain. Ch'ien Lung Period (1735-1796).
Ruby back plate, diameter 8½ in.

(Messrs. Duveen's Gallery.)



Egg-shell Porcelain. Ch'ien Lung Period (1735-1796).
Saucer-shaped plate, diameter 7½ in.

(Messrs. Duveen's Gallery.)



Oviform Jar, height 1 ft. 6 in. Yung Ch'eng
Period (1722-1735).

(Messrs. Duveen's Gallery.)

and again the drawings of Sir William Eden were welcome. A feature at the Twenty-third exhibition of the Painter-Etchers was a group of works by Sir Seymour Haden, illustrative of the variety of methods that may be used in the engraver's art—etching, drypoint, mezzotint, and these in combination. On a big plate, about 20 by 24 in., Mr. Brangwyn treats, almost as though it were a bit of fine, pure architecture, scaffolding and constructive works at South Kensington Museum. Closely examined, the technique is wirey and the reverse of pleasure-giving, but the general effect is personal. Broadly decorative landscapes by Mr. Alfred East, a strenuous 'Le Tombereau' by M. Chahine, a group of works by Professor Legros, Sir Charles Holroyd's 'Nymphs by the Sea,' one figure most sensitively modelled, "paragraphic" portraits by Mr. Mortimer Menpes, were among other noticeable things. The exhibits of the brothers Detmold, recently elected to Associateship, included the 'Taurus' of Mr. Edward Detmold, in which the weight and size of the brute is enforced.

The first public Exhibition of Messrs. Duveen, held in aid of the Artists' General Benevolent Institution, will not for years be forgotten by connoisseurs of Chinese porcelain. If there were no pieces of an earlier period than the K'ang Hsi, several of the rarities, notably the jars and vases belonging to the *famille noire*, with an almost invisible film of green tempering the black, are hardly to be matched in Europe; then the eye rested with supreme content on the fine pieces of powdered-blue, on those of peach-blossom rose, never-fading though of flower-like delicacy, and on the egg-shell plates—miracles, some of them, of disciplined decoration. The annual Exhibition of "selected" water-colours at Messrs. Agnew's contained, as usual, a screen of Turners, good examples by Copley Fielding, De Wint, David Cox, and—a new feature—two cases of miniatures by Cosway, Plimer, and others. Girtin's 'St. Agatha's Abbey, Easby' (p. 122), dignified, persuasive, fine of poise, causes us again to regret his premature death.



(Goupil Gallery.)

Canal, Winter.

By Henri Le Sidaner.

Mr. Joseph Crawhall is of the very few living artists who under- rather than over-produce. His restricted output, indeed, is matter for regret. Four water-colours by him, however, were at the attractive Exhibition held in Old Bond Street, by Mr. W. B. Paterson. The ably characterised 'Paris Cab' and 'Rabbits' are recent; the exceptionally brilliant, nay, masterly, 'In the Aviary, Clifton'—a flash of splendid "featheriness" captured at its zenith—dates from



Ginger Jar, with flattened dome cover.
Height 10 in.

K'ang Hsi Period (1662-1722.)

(Messrs. Duveen's Gallery.)



(Messrs. Obach's Gallery.)

Carnations and Nasturtiums.

By H. Fantin-Latour.



(Messrs. Obach's Gallery.)

Bunch of Autumn Flowers.

By H. Fantin-Latour.

1888; the weightier, more architectonic 'Black Cock' (p. 122), from somewhat later. There is surety of observation, genuine power of definition, in this drawing. Mr. W. Nicholson, Mr. Clausen, Mr. Swan, were, too, well represented. Fantin-Latour, one is inclined to think, has, as a flower-painter, or rather as one with pictorial sovereignty over the spirit of flower-life, never been surpassed, even by the seventeenth century Dutchmen, technically so proficient. Fantin, like Watts, and Whistler, and Manet, was achieving triumphantly in the sixties. How finely perceived, how intimate, is the 'Bunch of Autumn Flowers,' 1864—the *cou*, in this kind, of the commemorative exhibition held by Messrs. Obach (p. 121). About the same period Fantin demonstrated how four common 'Apples on a Plate' of white, rimmed with blue, can be transmuted into a unity that sets us wondering at the blindness with which we wander through life. None of the portraits shown approximated in subtlety, in understanding, in loveliness, to the 'Mr. and Mrs. Edwin Edwards,' recently presented by the latter to the National Gallery; but the 'Baroness Campbell,' 1884, in dress of pale amber and white lace, the quiet-lying hands beautifully painted, has winsome passages. Among the lithographs was a portrait of the artist at seventeen, who might be mistaken for a



(Messrs. Agnew's Gallery.)

St. Agatha's Abbey, Easby.

By T. Girtin.

young, happy Beethoven. At the Goupil Gallery there was held a most welcome Exhibition of pictures and pastels by a French painter of a later generation than Fantin—M. Le Sidaner. This, the first "one-man" show in England of pictures by an artist of fine apprehension, for whose introduction to collectors in this country Mr. Marchant had ample warrant, serves to dispose of the charge that he works within a too restricted area. Subtly, and to beautiful purpose, he introduces yellow-lighted casements, white, evening-shadowed house-fronts, or shows a sun-dappled table, "*Après le déjeuner*," translucent golden wine in the glass, lovely flowers in a vase.

At the Leicester Galleries, Mr. G. Denholm Armour, the well-known *Punch* artist, showed works, in black-and-white and colour, on sporting subjects, of remarkable vigour and full of expressive short-cuts. He has far more talent than many supposed. In the outer room were pictures by three Associates of the Royal Scottish Academy: Mr. T. Austen Brown, Mr. D. Y. Cameron, Mr. J. Coutts Michie. The examples by Mr. Austen Brown, studies of tone to a large extent, on themes similar to those of Millet, included 'River-side Pastures,' with pale pink and blue, radiant ivory and serene grey, admirably related. Mr. Michie's best picture was his vigorous landscape, 'Winter,' the snow freely and sincerely rendered. As a painter, hardly less than as an etcher, Mr. Cameron possesses a sense of style. His 'October' is a rich, deep-drawn landscape, and several of the architectural studies, if somewhat over-facile, hinted at that to which, some day, he will attain. At the Baillie



(Mr. W. B. Paterson's Gallery.)

The Black Cock.

By Joseph Crawhall.



(Goupil Gallery.)

Entrée de Village.

By Henri Le Sidaner.

Gallery were many of the characteristic, humorous, pathetic

excellent first state of J. R. Smith's 'Mrs. Carnac.'

sketches of Irish life, and other subjects by Mr. Jack B. Yeats. Among inimitable things were the 'The Tinker' (p. 118), the whites of whose eyes must be a gift from the blackest of beings, and 'The Ram,' very much like a pig, giving chase to an immortal, though eminently uncourageous mariner. The new-comers of the month, at any rate so far as London is concerned, were Mr. J. H. Donaldson, who seeks pictorial equivalents for chords of music and possesses a decorative sense of landscape; Mr. Gregory Robinson, a young artist who paints the sea, and, in especial, the decks and rigging of sailing craft, which, alike as to design and colour, he has pressed into personal service; and Maxime Lalanne, the sometimes more than delicate and graceful French etcher, who died in 1886, and whose own collection of prints was exhibited at Gutekunst's. The outstanding attraction at Colnaghi's show of mezzotint and stipple engravings was an

Liverpool School of Art.

THE Liverpool School of Art has of late years made remarkable progress; and, in obedience to the present trend of ideas, has widened its scope, so as to include serious study of all worthy applications of art. That drawing and painting are not neglected, is sufficiently shown by the awards earned by the school: notably by the gold medal, with special commendation, recently given to that very clever young artist Mr. Gilbert Rogers, for time sketches from the life. In modelling this year there was a slight falling-off to be observed, due no doubt to unsettlement caused by a change of instructors. Otherwise the work shown at the annual display was remarkably good all round. The passing of the school from the control of a private committee to that of the Liverpool Corporation, and the consequent consolidation with it of other art schools which is likely to follow, will probably pave the way for still further developments; and, if Mr. Fred Burridge's future record be a worthy continuation of that already to his credit, the

achievement of the school will be one not easy to parallel in this country.

Apart from the orthodox work of art schools, one was struck by the performances of students in etching, as well as by the fine craft-work in lithography, stencil-cutting, needle-work, leaded-glass designs, designs for



Plaster Relie. Panel: "Love and Melody."

By Katie Fisher.



Design for Poster in Four Colours.

By Winifred Blackburne.



Cartoon for Stained Glass Window: "The Sea Maiden."

By Alice Cartmel.

posters and insigns, and book-illustrations. A quality in much of the design that differentiates it from the habitual work of art schools, is the important part played by figure and landscape, more or less in combination. Formal floral inanities have given place to the more complex efforts, for which thorough life-class study had qualified the students. This is well illustrated by the various exhibits here reproduced. The two examples of stencil, by Miss Jessie Malcolm (p. 126) and Mr. Arthur B. Waller (p. 125), are clever treatments of marine themes, such as might be expected to catch the imaginations of dwellers by the splendid Mersey. Mr. Waller's ships have a wealth of bellied and curly canvas that would prove troublesome when a sudden order was given to furl sails; but they ride the waters well, the waves are happily designed, and the top line of wild ducks is a clever decorative device. Excellent, too, are the stencils by Miss Margaret Lloyd and Miss Ethel Stewart. A village fair series, by Miss Lloyd, is particularly praiseworthy. Very sure draughtsmanship with the knife was needed to give true value of suggestion to the dark "ties" left by this method, which has the obvious merit, when competently handled, of yielding a more pictorial and well-knit effect than when a light ground is used. In it the "ties" are no longer a mere craft necessity and res-



Design for Poster in Three Colours.

By Mary Singlehurst.



Design for Poster in Four Colours.

By Winifred Blackburne.

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"The Four Elements"—Earth.

Black-and-white Drawing by Albert W. Dodd.



"The Four Elements"—Water.

Black-and-white Drawing by Albert W. Dodd.

triction, but become the vehicle of artistic intention, and have artistic value. The transition, in quality of design, to leaded glass is slight. In this genre the designs of Miss Alice Cartmel (p. 124) and Miss Jessica Walker (p. 132) are illustrated. In the latter, the adroit breaking of the design through the border should be specially noticed. The lithographic posters speak for themselves—many worse and few better are to be found on our hoardings. In that by Miss Winifred Blackburne a happy and unusual effect is

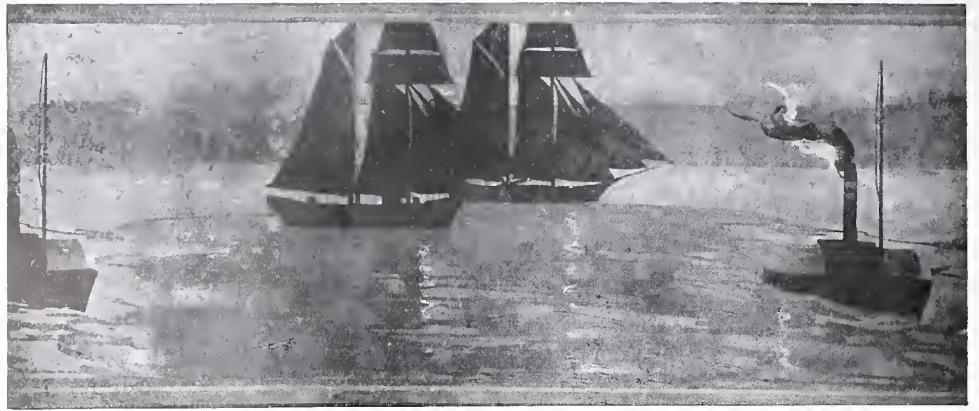
obtained by the dress of black lace over a green underskirt. The lace is arrived at by the use of a scraper on the lithographic stone, much in the fashion of mezzotinting—a favourite device at the school, and one that yields delightful quality—but not without considerable labour. The effect of this method is seen also in Miss Jessie Malcolm's colour-print of a decorative landscape. Miss Constance Read's 'Death of Ahab' is a colour-print distinguished by the very dramatic treatment of small accessory figures



Design for Stencilled Frieze (two plates).

By Arthur B. Waller.

silhouetted against a high skyline. In pure black-and-white design the etchers, notably Miss Kershaw and Miss Ethel Stewart, show real cleverness. Mr. Albert W. Dodd's 'Elements' are distinctly strong and original, though almost painfully old German in their laboured harshness (p. 125). Better this, however, with strength, than facile prettiness combined with feebleness. Miss Katie Fisher's relief panel, 'Love and Melody' (p. 123), exhibits a fine instinct for the true qualities of sculpture, and shows that the falling-off already referred to is only in relation to the achievement of previous years, and by no means of any gravity. The painted decorative panel, 'Autumn' (p. 126), by the late



Design for Stencilled Frieze (two plates).

By Jessie Malcolm.

Miss Nina Morrison, has a singular beauty and delicate charm characteristic of the work of a brilliant and much-loved young student, whose recent sudden death has been so widely deplored in Liverpool.



Painted Decorative Panel: Autumn—"The Four Seasons."

By Nina Morrison.

Art Handiwork and Manufacture.*

PROBABLY in no craft was the effect of the separation between aims of use and of beauty more conspicuously paraded than in British gold and silver work of seventy years ago. At a time when even things in daily use were deprived of their common-sense shape, and

the rational beauty resulting from observation of fitness was disregarded, it is hardly surprising to find that objects of show and splendour, such as the elaborate productions of the gold- or silver-smith, suffered the utmost infliction of stupidity and false ideas. So it happened. What, even so late as the time of George IV., had been an art with dignified, if somewhat frigid, ideals, fell away from tradition and per-

* Continued from p. 100.



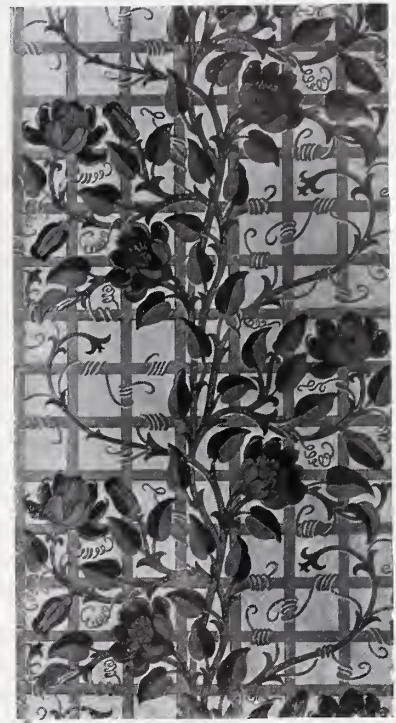
The "Lavender" Wallpaper.

Designed by A. F. Vigers.
Made by Jeffrey & Co.



The "Oak" Wallpaper.

Designed by Walter Crane.
Made by Jeffrey & Co.



The "Passion Flower" Wallpaper.

Designed by Heywood Sumner.
Made by Jeffrey & Co.

petrated naturalistic or rococo abominations. Presentation plate, *épergnes*, even more useful things, like tea-services, or inkstands, or candlesticks, took a dreadful turn for the worse, and must have done as much harm as costly ugliness, prized and admired, is bound to do. Besides the vulgar habit of design generally prevalent in metal-work, there was another cause of the decay of beauty since the days when English silversmiths did fine and solid work. That cause, in the craft of the metal-worker, as in all other important crafts, was the division of labour, the separation of design from execution.

The beginning of Messrs. Elkington's silver-smithing business was in the worst time of the art's decay, and Birmingham, where, in the 1830's, the discovery by Mr. G. R. Elkington of electro-plating brought the works forward into importance, was hardly a propitious centre for the realisation of art in manufacture. Since the close of the eighteenth century Birmingham had become an increasing centre of silver-smithing, but the object of this concentrated industry was mainly commercial, as distinct from artistic.

In a centre of manufacture, then, and in conjunction with trade forces at a time when utilitarianism was at its height, the business of Messrs. Elkington had its beginning, and, by the time of the 1851 Exhibition stood almost beyond competition from other English firms. The discovery of electro-plating, and the development of this method to the reproduction by electro-deposition of works in metal and of statuary, naturally had much to do with the early success of the firm. But, in this place, important to art as has proved the reproductive work of Messrs. Elkington, one is rather concerned with their use of opportunity in production. Already in 1851 their place among English silversmiths was among those who perceived the finer uses of the

splendid material, and strove to bring art into the service of manufacture.

For one thing, they, like Messrs. Hunt and Roskell, took full advantage of the disruptions in France, which sent many of the chief French designers and craftsmen to foreign employers. To the Birmingham silversmiths it meant almost entirely gain, that men like Antoine Vechte, or Morel-Ladeuil, or Jeannest, should take employment with them. Both France and Germany were, at the time of the first great Exhibition, far ahead of England in appreciation of form: an appreciation that showed itself in the use of the metal to display the delicacy of the work and the subtlety of the design. In this country, silver of an extreme whiteness,



Bowl.

Designed by Florence Steele.
Made by Elkington & Co.



Hand-made Bowl. An example of hand-raising, leaving a thickness on the edge.

Made by Elkington & Co.

incompatible with any subtle expression of form, and the almost invariable employment of frosting and burnishing, represented the public ideal of the splendour of silver. Without designers strong enough to demand for their work proper expression in metal, or—and that, of course, was at the bottom of the supremacy of surface-flash over the proper magnificence of the art—artists who wrought their ideas in metal, English silverwork obeyed trade behests. The influence of the Frenchmen on English workers, developed something of the true sense for the use of precious metal to express artistic thought and imagination.

The history of Elkington's has been much along the lines of development suggested by their early appreciation of the central need for design in metal work, and their perception that colour and the display of form and of detail are what the artist requires from the metal for which he

designs. It is inevitable, in manufacture, that the designing and the making of the object should usually be separate functions, instead of parts of one process conceived and completed by the individual. But where the authority of design is acknowledged the worst effects of separation are prevented. Works such as those *repoussé* by Mr. Spall, from designs by M. Willms, proved that designer and modeller could collaborate so that no loss of expression was the result, and, where lesser craftsmen than Mr. Spall carried

out the designs, the conception of the modeller, as the interpreter into material of the artist's idea, has kept the work free from the mechanical stupidities of so much modern reproduction.

In the present day, though the tradition of French design received from Morel-Ladueuil and perpetuated by M. Willms and Mr. Spall, is still illustrated, Messrs. Elkington, as the illustrations show, are expressing British ideas of ornamental form, traditional and modern.

From early days artists such as the two Beatties did important work for the firm, and to-day, both in silver and especially in bronze, English designers are in touch with the big requirements of this work. The illustrations, confined to silver-work, suggest some native sources of design, and prove with force what has been said of Messrs. Elkington's silver-smithing as an expression of form. Tradition is perpetuated in the beaker, one of a set of vessels originally designed for Messrs. Boulton and Watt, of the Soho works which gave employment to Flaxman; Flaxman himself might well have designed the graceful forms, the restrained yet spontaneous ornament of the set. An adaptation of a seventeenth century design, generous and strong, takes admirable form in the flower-bowl, while the fashioning of the handle, the simple effectiveness of the fluting in the covered cup, are examples of work content to



Sugar-Sprinkler.

Designed by Sibyl Austin.
Made by Elkington & Co.



Silver Beaker.

Made by Elkington & Co.



Cromwellian Flower-Bowl.

Made by Elkington & Co.



The Sorrento Frieze.

Designed by W. J. Neatby.
Made by Jeffrey & Co.

make no parade of ingenuity, and based on a craftsman's ideal. The slight play of light on a tool-marked surface is a genuine beauty in the hand-hammered bowl, hand-work throughout. Finally, the bowl designed by Miss Florence Steele, one of the most distinctive of the artists who work for the firm, and the ingenious sugar-sprinkler, made from a drawing by a student in one of the Government schools of art, add evidence to what has been said of Messrs. Elkington's readiness to approve of suitable design, and to use it. It means a good deal that is hopeful for the future, as well as to the good now, that the centre of this big industry should be in ideas which tend towards the establishment of an artistic ideal in the huge affairs of modern manufacture. Much, inevitably, is produced that, however admirable in

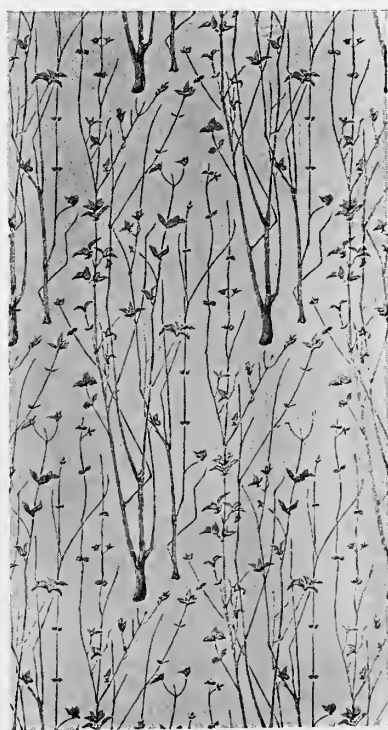
the material, and technically remarkable, is designed to satisfy unintelligent requirements. But the truest work of the firm is a protest against the employment of the great methods at their disposal for paltry or ostentatious ends.

The wall-papers of Messrs. Jeffrey admirably represent British wall-paper art. The designers whose schemes are interpreted by this firm are of every "school," and whether suggestion for pattern comes from natural forms—the privet, the passion-flower, the flowers of old-fashioned gardens—or from textiles, or heraldry, its translation into design that is rightly decorative of the wall, and suitable for the use it serves, is a principle observed in any of the papers here illustrated. Essential design, and reproduction as fine and lasting as hand-printing and good material can ensure,



The "Flying Heart" Wallpaper.

Designed by G. Walton.
Made by Jeffrey & Co.



The "Privet" Wallpaper.

Designed by G. Walton.
Made by Jeffrey & Co.



The "Lancelot" Wallpaper.

Designed by W. J. Neatby.
Made by Jeffrey & Co.



Silver Cup and Cover.

Made by Elkington & Co.

distinguish these wall-coverings. One may note, too, the recognition of adaptability as a principle in design for modern dwellings evidenced in Mr. Neatby's 'Lancelot' paper, where the shield and extension can be arranged to suit the proportions of almost any room. His 'Sorrento' frieze, part stencil and part hand-tinting, is an example of one of the freest opportunities for paper-designers, and the length of the repeat—seven feet long—obviates the close-set recurrence of the forms which is against pleasure in landscape motives. The fresh and clean designs of Mr. Alan Vigers, Mr. George Walton's naive 'Privet'—a contrast to the usual "mode" of Glasgow—represent some of the newer aspects of design. Mr. Walter Crane's dignified 'Oak Decoration,' and the delightful 'Passion Trellis' of Mr. Heywood Sumner, with its happy use of a rigid trellis support for the tendrils and clinging growth of the plant, are other admirable recent designs produced by Messrs. Jeffrey.

Passing Events.

THE German Emperor is to have a copy of John Singleton Copley's famous picture, 'The Siege of Gibraltar,' 24 by 18 feet, for which the City paid him 1,470 gs., and to this must be added the £5,000 or so whereby he profited by its exhibition. In the National Gallery is Copley's 'Death of Major Pearson,' which fetched £1,600 at the sale of the pictures of his distinguished son, Lord Lyndhurst—whose portrait is part of the Watts gift to the nation—four decades ago. The artist was born at Boston, U.S.A., the Copley Hall, wherein last spring the Whistler Exhibition was held, serving there to keep green his name.

THE Public Picture Gallery Fund has presented to the Birmingham Art Gallery five water-colours by Ruskin, as many of Whistler's lithographs, and, one rejoices to note, ten drypoints by Mr. Muirhead Bone. Mr. J. S. Edington, a chemist, with a literary and artistic turn, bequeathed to the Public Library of North Shields, of which he had been an honorary secretary, a remarkably extensive series of engravings. There are about 1,000 working proofs and good impressions of engravings after Turner.

A DOLF VON MENZEL, born at Breslau on December 8th, in Waterloo year, died at Berlin on February 9th. He was the first painter admitted to the Order of the Black Eagle; a state funeral was accorded to him. Years ago Charles Keene said, "I've known and admired his work all my life, and set him up as a great master in Europe." Perhaps in the future, as now in the esteem of many, he will stand out as the greatest German artist of the nineteenth century. "His Little Excellency"—he stood hardly above five feet, thus being shorter than Israels, and when with Meissonier at the Paris Exhibition the two were spoken of as "a Cyclops and a Gnome, two kings in the realm of Lilliput"—was a man of indomitable energy, of inflexible determination. His illustrations to the "Life of Frederick the Great" influenced profoundly black-and-white art all over Europe. Through Rossetti he became one of the gods of the pre-Raphaelites. Many thought of his 'The Coronation of King Wilhelm at Königsberg' when looking at Mr. Abbey's Coronation picture. Some pictures, and a masterly series of drawings by him, were exhibited at the French Gallery two years ago. Fortunately, the art of the great-little master, born the same year as a second of united Germany's human bulwarks, Otto von Bismarck, is well represented in public galleries of his native land.

ON the same day in February that Germany lost her greatest draughtsman, France lost her prince of art collectors, M. Rudolf Kann, who within the last two decades formed a collection of pictures by Dutch, Italian, Flemish and other masters (ART JOURNAL, 1901, p. 153) which, in the judgment of several competent critics, excels that in any private gallery on the Continent, save, perhaps, that of Prince Liechtenstein in Vienna. The lovely 'Titus,' by Rembrandt—one of several master-works of his late period in the gallery—and 'The Cook Asleep,' by Vermeer of Delft, were lent to the Guildhall Exhibition of 1903 under the name of Mons. X. Another picture collector, Mr. Louis Huth, died on February 12th. It was he who, about 1860, went to Norwich and purchased for less than £2,000 a number of fine examples by Crome, bought years before at the sale of the artist's effects. The seller refused to take Mr. Huth's cheque, and he had to procure five-pound notes therefor from the bank. One of the Cromes, 'On the Yare above the New Mills,' realised 1,900 gs. last year.

THE record of deaths in February includes that of Mr. Gilbert Marks, a nephew of Fred. Walker, who collaborated with Mr. George Frampton in the casket presented a few years ago by the Skinners' Company to the Speaker of the House of Commons; that of Mr. W. Fulton Brown, R.S.W., a Glasgow artist of promise; that of

Henri Leopold Lévy, the historical and classical painter, whose 'La Mort de Sarpédon' is in the Luxembourg.

FITTINGLY, committees have been formed in London and in Aberdeen for the purpose of raising money to found a Brough Art Scholarship, in the native city of the talented young artist who died in January. It is also proposed to secure a bronze cast of Mr. Derwent Wood's bust.

THE 'Walter Crane' was, in the opinion of Mr. Clausen, probably the best portrait by Watts at Burlington House. Six sittings only were given for it. It was painted at Little Holland House, and there was an interval of about a fortnight between the fourth sitting and the fifth. Much more remarkable, however, is Millais' achievement in painting the portrait of Gladstone now in the National Gallery. Gladstone sat for less than five hours. Contrarily, Miss Alexander, as well she remembers, went to Whistler seventy times as the price of immortalisation.

MUCH disappointment has been occasioned in Art circles in Edinburgh, by the announcement that the Government does not intend to do anything this session regarding the Scottish National Gallery. Things seemed in train for a settlement, when a change took place in the Secretary for Scotland, by the elevation of Mr. Graham Murray to the Bench; and it is apparently felt that the new Scottish Education Bill is about as much as the new officials can deal with. Mixed up with the question of the National Gallery is that of Art education in Edinburgh, which at present is in a very unsatisfactory state, and the consideration of this also will have to be postponed till a more convenient season.

THE colour-prints of M. Fritz Thaulow are now much in demand. At the "International," examples were bought by the Bradford Corporation and the Manchester Art Gallery. The artist issues some two hundred copies of each subject, the published price being £5. Some issued a year or two ago now sell at £20. At the "International,"

too, many impressions of Mr. Joseph Pennell's freshly seen "sky-scrapers" found purchasers. By the way, Mr. and Mrs. Pennell do not purpose, as has been stated, to remove from their home on the Embankment and settle in America. Mr. Pennell has work to do in the States during the autumn, but that merely involves a long visit. Apropos of sales of contemporary work, the sensitive landscapes of Mr. Oliver Hall and the admirable sporting studies of Mr. Denholm Armour found ready purchasers.

ON February 9 the Old Water-Colour Society elected to Associateship Mr. Herbert Alexander, once a pupil at Bushey, and afterwards under Professor Brown at the Slade School; and Mr. H. E. Crocket, an exhibitor at the Royal Academy. Mr. J. L. Roget, author of the exhaustive *History* of the Society, was made an honorary member. The Royal Scottish Academy—which, unlike our Academy, is in



Memorial to John Temple Leader (1810-1903).

By Dante Sodini.

This monument, in the Cemetery of San Miniato, Florence, was unveiled in November, 1904. In his statue of Calixtus I., erected in 1886 on the façade of the Cathedral of S. Maria del Fiore, Professor Dante Sodini also introduced the likeness of John Temple Leader.



(Mr. McLearn's Gallery.)

A Churchyard Idyll.

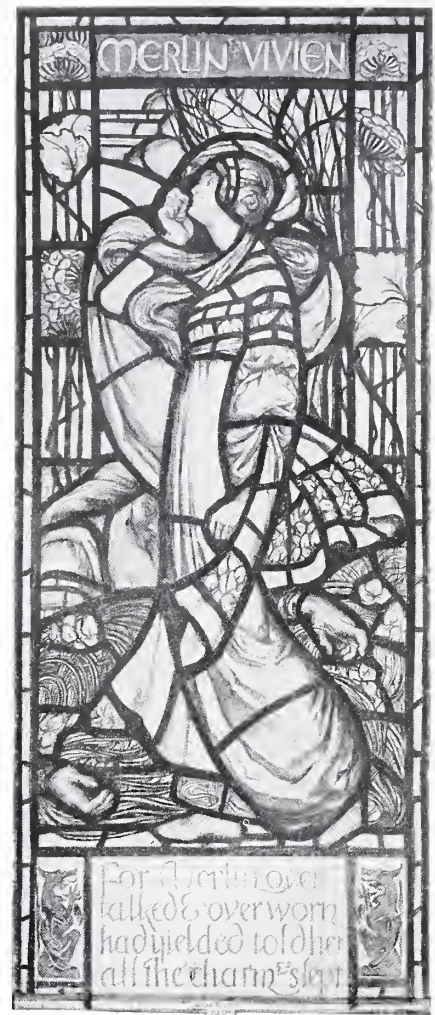
By Mary F. Raphael.

no way bound to fill up vacancies among the Associates—raised to full membership Mr. E. A. Walton, painter, Mr. W. Birnie Rhind, sculptor, and Mr. John Kinross, architect, they occupying in seniority respectively places Nos. 5, 11, and 14.

THE exhibition of works by French Impressionists at the Grafton Galleries attracted over 11,000 persons, among them the Princess Louise and Mr. and Mrs. Joseph Chamberlain. A Pissarro was purchased for the Melbourne Art Gallery.

THE Architectural Vigilance Society is to be congratulated on having convinced the London County Council of the desirability of replacing the appropriate old lamp-standards on Waterloo Bridge. They are to be adapted for electric light under the supervision of Mr. George Frampton, a member of the Society. In this connection, it has been suggested that designs for the lamp-standards for the new "Processional Road" in St. James's Park, should be the subject of a public competition.

THE Royal Academy has just issued an instructive pamphlet. It contains a list of members who have served on the Council from 1769 to 1905. For the first three decades four of the eight councillors retired each year; since 1799 newly-elected R.A.'s have served the year after receiving their diplomas. In 1870 the number

Cartoon for Stained Glass Window:
Merlin & Vivien.

By Jessica Walker.

(Liverpool School of Art, p. 125.)

of councillors was increased from eight to twelve, but a few years later the number was reduced to ten, whereat it now stands.

APROPOS of the Academy, an invaluable work of reference is promised by Mr. Algernon Graves. It is an open secret that his well-known *Dictionary of Artists 1760-1893*, is based on slips transcribed from the catalogues of the principal societies exhibiting in London during that period. Mr. Graves is now busy on a complete dictionary of contributors to the Royal Academy, 1769-1904, with a full list of their exhibits. It is impossible to over-estimate the worth of the work, even as a time-saving "apparatus" and nothing more.

THE destructive fire at the Scottish residence of Sir Charles Tennant, The Glen, Innerleithen, did not fortunately, involve the loss of any of his valuable art treasures. The incident demonstrated yet again, however, the advisability of at least having pictorial records of fine pictures in country houses. A few days before the fire at The Glen, Great Gaddesden Place, Hemel Hempstead, for centuries the home of the Halsey family, was destroyed. The library and some good pictures were saved.



(By permission of Chevalier Albanesi.)

Landscape.

By P. Wilson Steer.

The Chantrey Gallery as it should be.

OF the many public discussions on the policy and procedure of the Royal Academy which have arisen of late years none has been more emphatic and outspoken, or more solidly backed up by proof, than that which, in 1904, resulted in the House of Lords Inquiry into the administration of the Chantrey Bequest. The voices of independent critics and censors soon became the *vox populi*; cogent argument on the one side was met and fought chiefly with that inferior weapon, the *argumentum ad hominem*; and altogether the Royal Academy suffered severely. As will be in the memory of all, it was recommended by the Select Committee that effect should be given to its report, either under a scheme of the Charity Commissioners on the application of the Trustees, or, if not, by Act of Parliament. May we assume that such reorganization has now been carried out as will admit of

the new conditions of purchase recommended—that is to say, practically imposed—by the House of Lords coming into operation in connection with this year's Summer Exhibitions in London and elsewhere?

The idea has suggested itself that it would be interesting and to the point if there were grouped together the beginnings of a Chantrey Gallery as it should be, having regard to the developments of modern British art. The preference notoriously shown for pictures exhibited in the Royal Academy has given visitors to the Chantrey Collection a wrong impression of the present state of production. The Evidence places on record a definite statement that on the Continent the reputation of modern British Art is at rather a low ebb. Some people have too rashly assumed that the best work has been selected by what has seemed to be a quasi-official administration. Some compensation is



(Decorative Panel. One of a series for the Skinners' Company.)

Departure of Lancaster for the East Indies.

By Frank Brangwyn, A.R.A.

to be found in the fact that, from time to time, important works by brilliant and aspiring "outsiders" have been acquired by discerning "gallery directors" for the foreign galleries. But the fact that the works of these artists are not yet to be found in the catalogues of the National Collections is certainly prejudicial to the art-interests of the country.

Possibly the selection of works here reproduced may not meet with unqualified acceptance, and it does not, indeed, profess to be in any way complete; but it represents the catholic spirit in which most disinterested people would have Chantrey's generous bequest construed and administered. The works reproduced are in many cases not available now. At least two of them, the Gilbert 'Icarus' and the Matthew Maris 'Souvenir of Amsterdam,'* because they were probably completed off the shores of Great Britain, could not have been purchased under the old regulations; but most of the pictures could have been acquired for London if a forced and restricted interpretation had not been given to Chantrey's intentions, and the Royal

Academy had made it a main effort to *include* instead of to *exclude*.

London as the recognised Art centre of the world is an alluring conception. It has been suggested that the allusion to foreigners in Chantrey's will implies the desire that artists of other countries might be tempted to settle in England, thereby adding zest to the endeavours of native workers, and in some branches of Art affording them a salutary example. We recall now the gratifying words of a great French sculptor who has recently visited this city: "London is to me, from the artist's point of view, the most beautiful city in the world," said M. Auguste Rodin. "Here in England you have a land for painters. Your atmospheric effects are infinitely finer and more varied than those that you can find in the drier climes of Italy or France. I would say, in all sincerity, that London is now quite as great an Art centre as Paris, and may possibly become the Art centre of the world." Whether or not Chantrey had that desire, we may draw the conclusion that he did seek by his conditions to encourage the production of great works in this country. In 1842, a few weeks after the death of Chantrey, the opinion of this Journal was printed. "The dead are admitted to contend

* We are indebted to Messrs. William Marchant & Co. for permission to use their photogravure plate after the picture by Matthew Maris, 'Souvenir of Amsterdam.'



(By permission of Sir Cuthbert Quilter and W. Holman-Hunt, Esq.)

The Scapegoat.

By W. Holman-Hunt.



The Thames at Southwark.

By James S. Hill, R.I.



(By permission of W. P. Geoghegan, Esq.)

A London Window.

By William Orpen.

with the living, and the Council, while they are allowed to purchase the works of a sculptor like Roubiliac, who had his studio in London, are prohibited at the same time from purchasing the works of an English sculptor residing in Rome and sending his works, like Gibson does, for exhibition in this country. The admiration that Chantrey had at all times for both Roubiliac and Gibson may have prompted this part of the bequest." That contemporary verdict on

the deceased-artist question is not without significance; Roubiliac was thought, at that time, to be as eligible as Hogarth. It does not seem desirable to trespass with this fund on the ground of the National Gallery; but as regards men living or recently deceased, it may be inferred that Chantrey did hope not only to secure for England the best influences of acclimatized art, but to induce our own artists to remain in or to return to their mother-country.



(By permission of Charles W. Carver, Esq.)

Miss Edith Villiers (Countess of Lytton).

By G. F. Watts, R.A.



The Wounded Amazon.

By Charles H. Shannon.

It has been said that to injure the Royal Academy is to injure the Fine Arts of Great Britain. But let it be borne in mind that more mortal injuries can be inflicted by those within the citadel than by those who but assault the walls. The criticisms which brought about the Chantrey Bequest inquiry were written to vindicate the artistic claims of works which, for one or another reason, would never have been seen at Burlington House. If the inquiry has done something to secure equal consideration for works by "insiders" and "outsiders," it will be of inestimable advantage to the

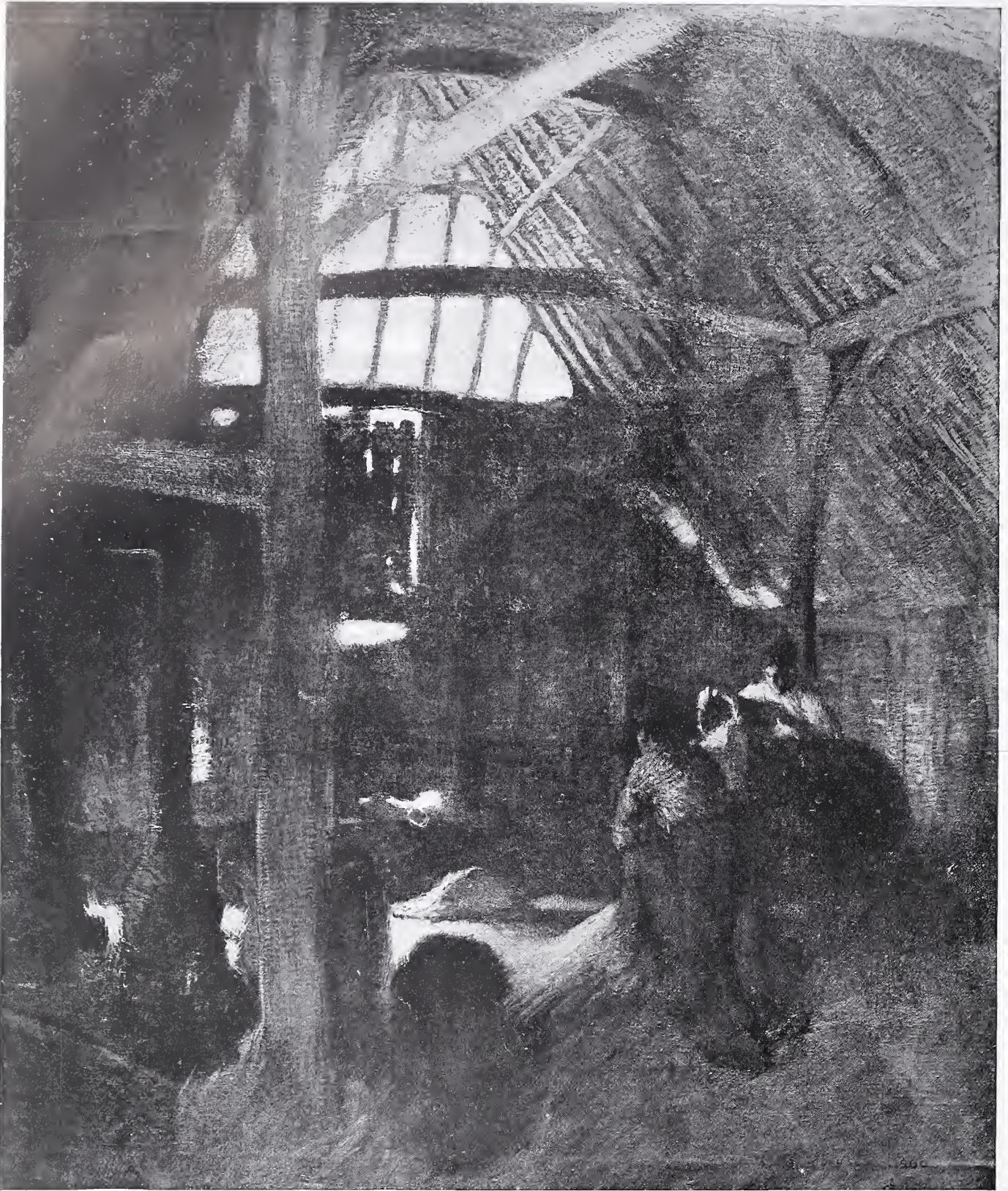
cause of true Art in Great Britain. It would be something more than a penitential sacrifice on the part of the Committee of Three, suggested by this Report, if they were not only to overcome the temptation to purchase from the walls of Burlington House, but for the next few years were to practise the opposite virtue of securing only representative British works by prominent British artists not attached to the Royal Academy. Of course, should meanwhile any masterpiece, or really epoch-making work, make its appearance, whether within or without the sacred precincts,



(By permission of Robert H. C. Harrison, Esq.)

Nocturne in Blue and Silver.

By J. McNeill Whistler.



(By permission of Messrs. W. Marchant & Co.)

The Dark Barn.

By George Clausen, A.R.A.

and be available according to the wider interpretation of the will now laid down by the House of Lords, it would

manifestly be the duty of such a committee to acquire it, if possible, without regard to the place of its public exhibition.



La Belle Chauffeuse.

!By William Nicholson.



An Equestrian.

By John Lavery, R.S.A.

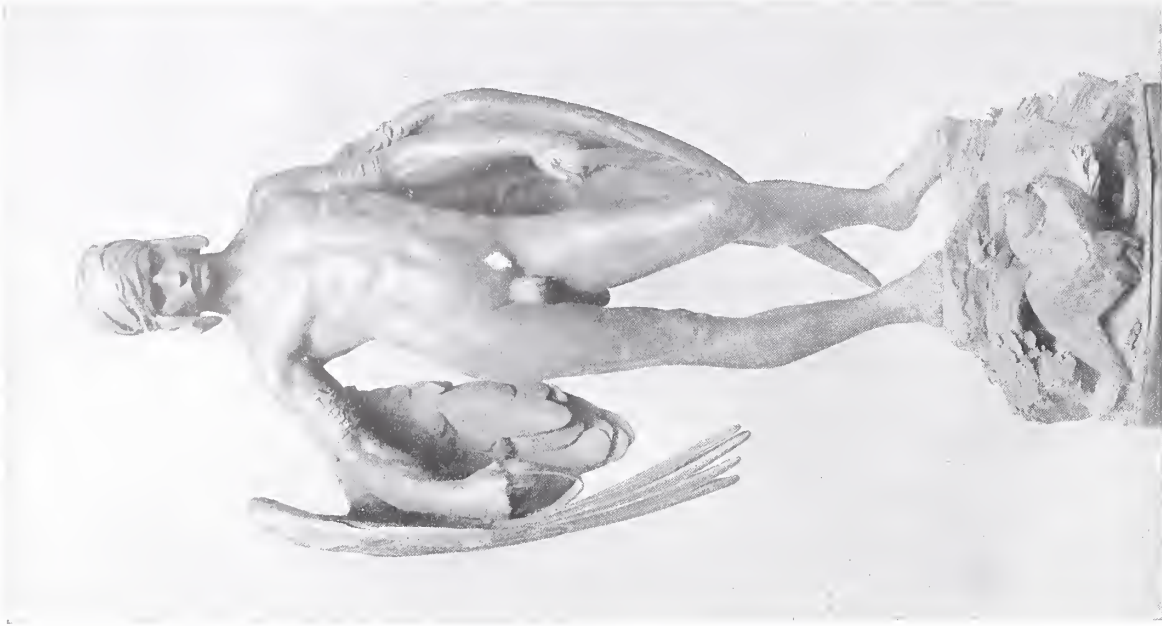


The Road by the River.
By D. A. Peppercorn.



(By permission of Mrs. Furse.)

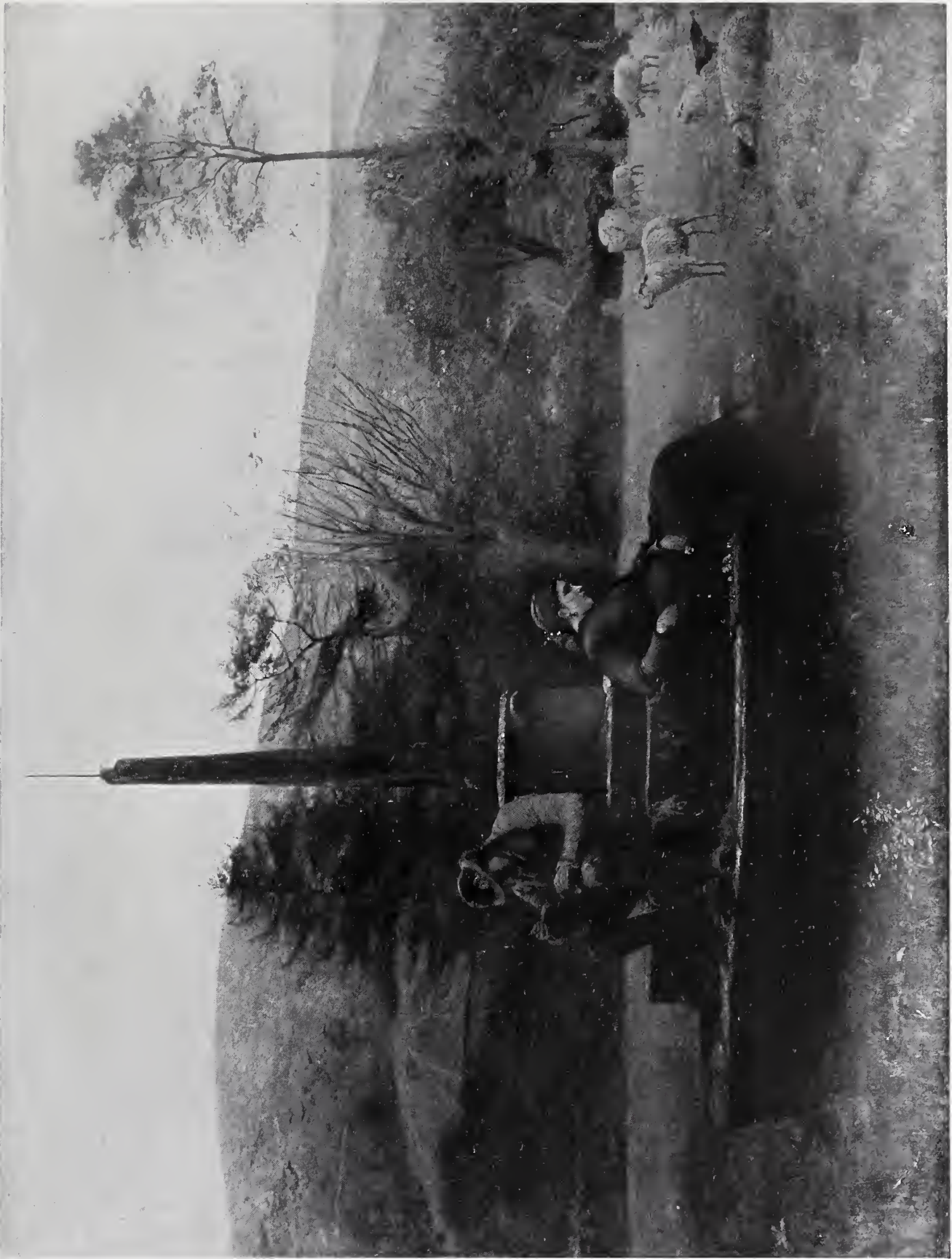
The Return from the Ride.
By C. W. Furse, A.R.A.



Icarus.
By Alfred Gilbert, R.A.



The Talmud School.
By W. Rothenstein.



(By permission of Sir Cuthbert Quilter, Bart.)

Out of Tune.
By G. J. Finwell.



(By permission of the Art Gallery Committee of the Manchester Corporation.)

Work.

By Ford Madox Brown

Kelmscott Press Books Printed on Vellum.

THE most famous of the modern presses, founded with the aim of producing books capable of giving æsthetic pleasure as well as of imparting knowledge, was that started by William Morris at Hammersmith. Between 1891 and 1893 fifty-three works were issued, printed on paper, the cost of the set originally amounting to something like £144 14s. 6d. As indicative of the way in which the books were received by collectors and dealers, it may be said that a set of the Kelmscotts on paper sold under the hammer at various times between 1892 and 1899, most before William Morris's death, show a total of £154 16s. 6d. On February 15, 1899, the first practically complete set occurred at auction, and, allowing £2 for *Gothic Architecture*, which was missing, realised £431 1s. 6d. High-water mark at any one sale was reached on March 1, 1900, when the fifty-three works, taking the higher prices when duplicates occurred, showed a total of £560 14s. 6d. The aggregate record prices of 1899, however, give a total of £588 14s., or more than four times issue-value. The greatest relative increase was in the *Biblia Innocentium*, some of the 200 copies of which, published at 1 gn., have fetched as much as £27, though now they have fallen back to about £2. The *Tacitus* of the Doves Press, one of five copies printed on vellum at 5 gns. each, did almost as well when it made 100 gns. in 1903.

But Kelmscott Press books were to suffer a swift decline. The *Chaucer*—justly regarded as the most splendid achievement of printing for the last century-and-a-half—with designs by Burne-Jones, 425 copies of which were published at £20 in 1896, is now on the up-grade again at about £50, against £100 in 1903. Mr. A. W. Pollard, writing to William Morris from the British Museum at the time of its appearance, characterised it as “a noble book—the finest, in its way, which has ever been produced since printing began, and your borders and initials are magnificent.” Other volumes have declined to an even greater extent proportionately. Of the fifty-three Kelmscott works, vellum copies were issued of forty-eight.

Only twice or thrice before at auction have so many of these occurred as on March 25, when twenty-nine came under the hammer. The following table shows at a glance with what result. The numbers in the first column correspond with those in the admirable Bibliography of Mr. S. C. Cockerell. As No. 31 has against it no issue price in the Bibliography, an estimate of 2 gns. is placed within brackets, in order to arrive at the total for the first money column; again, as Nos. 6, 35, and 42 had not before come under the hammer, their approximate values in the happier days of Kelmscott books are similarly treated in the second money column. It may be added that No. 1, the first book printed at the press, inscribed “Frederick F. Ellis, from William Morris, June 13, 1891,” is one of four examples bound in green vellum, and is the identical copy which at the F. S. Ellis sale in 1901 brought £114. The *Chaucer*, again, which has thrice only come under the hammer, is the example which, in June, 1902, fetched £520.

Work.	No. of Copies.	Issue Price.	Record at Auction.	Price March 25th, 1905.
1 Glittering Plain, 1891.	6	12 & 15 gs.	114 0*	51 0 0*
2 Poems by the Way . . .	13	12 gs.	60 0*	25 0 0
5 Defence of Guenevere.	10	12 gs.	40 0†	20 0 0
6 Dream of John Ball . . .	11	10 gs.	(35 0)	19 10 0
8 Historyes of Troye . . .	5	£80	61 0†	40 0 0
11 Shakespeare: Poems and Sonnets . . .	10	10 gs.	108 0	61 0 0
13 Order of Chivalry . . .	10	10 gs.	41 0*	19 5 0
14 Life of Wolsey. . . .	6	10 gs.	50 0	35 0 0
18 Gothic Architecture . . .	45	10s. & 15s.	9 10†	5 0 0
19 Sidonia the Sorceress . . .	10	20 gs.	48 0†	25 0 0
21 King Florus and the Fair Jehane	15	30s.	38 0*	10 0 0
23 Amis and Amile	15	30s.	15 15	10 0 0
26 Emperor Coustans. . . .	20	2 gs.	19 5	9 5 0
27 Wood beyond the World	8	10 gs.	26 0	21 0 0
29 Shelley: Poems. 3 vols.	6	24 gs.	89 0†	61 0 0
30 Psalmi Penitentiales . . .	12	3 gs.	27 0†	14 0 0
31 De Contemptu Mundi . . .	6	(2 gs.)	27 0*	15 10 0
35 Child Christopher	12	4 gs.	(18 0)	10 2 6
36 Hand and Soul	21	30s.	9 0	7 10 0
37 Herrick: Poems	8	8 gs.	59 0†	30 0 0
39 Well at the World's End . . .	8	20 gs.	58 10	40 0 0
40 Chaucer	13	120 gs.	520 0	300 0 0
42 Laudes Beate Mariæ Virginis	10	2 gs.	(20 0)	20 0 0
45 Water of the Wondrous Isles	6	12 gs.	70 0	40 0 0
46 Trial Pages of Froissart . . .	160	1 gn.	11 0	5 7 6
47 Sire Degreveant	8	4 gs.	18 0†	10 5 0
48 Syr Ysambrace	8	4 gs.	21 0	5 5 0
49 German Woodcuts	8	5 gs.	46 0	25 0 0
51 The Sundering Flood. . . .	10	10 gs.	41 0	20 0 0
		£430 1	£1,700 0	£955 0 0

† Copy, unscribed, in F. S. Ellis Library.—Dispersed November 4th, 1901.

* F. S. Ellis copy, inscribed, “To Frederick S. Ellis, from William Morris.”

It will be observed that many of the record prices were established for the copies in the library of the late Mr. F. S. Ellis, some of which had autograph inscriptions by William Morris. The Ellis Kelmscott books on vellum, of which there were twenty-eight, fetched £1,821, against an aggregate issue price of £480 15s. On March 25, on the other hand, twenty-nine of the forty-eight occurred, but, as will be seen, brought only about half that amount.

Sales.

MARCH at Christie's was “quiet.” There were no Townshend heirlooms, as in 1904, not even a single “lot” such as the twelve charcoal and wash drawings of Fragonard which, in 1903, begun at 1 gn., realised 1,850 gs. The first picture sale, on March 4, included 81 examples belonging to the late Mr. Frederick Elkington, Wolverley, of the family of silversmiths, these bringing £3,749. J. Holland's ‘Colleoni Monument,’

39 in. by 50 in., 1850, made 950 gs., against £850 at the Heritage sale, 1874; Vicat Cole's 'Showery Weather, River Arun,' 38 in. by 59 in., 1870, 340 gs., against £700 at the Dixon sale, 1873. The pole of a van had caused a damage in this last, however, though the hole was admirably repaired. From another source came a version of Burne-Jones' 'Pygmalion and the Image' series, a set of four, each 26 in. by 20 in., painted for his friend, the late Mrs. Euphrosyne Cassavetti, these bringing 950 gs. In the summer of 1898 the larger set painted for Mr. Frederick Craven made 2,800 gs., and in 1903 were presented by Mr. Middlemore to the Birmingham Gallery. The modern pictures and drawings of Mr. M. Russell Cotes, Bournemouth, 153 lots, which on March 11 fetched £8,669 6s. 6d., included 'How Lisa loved the King,' 40 in. by 66 in., Mr. Blair Leighton's 1890 Academy picture, 620 gs., about the same sum as would now be paid privately for a work by him on this scale, and a record at auction comparing with 205 gs. in 1902 for 'Home,' 27 in. by 41 in., of 1901. Henry Moore's 'Breeze off the Isle of Wight,' 36 in. by 61 in., 1890, realised 510 gs., another record, comparing with 355 gs. for 'The Silver Streak' in the Carver sale, 1890; Sidney Cooper's 'Canterbury Meadows,' 47 in. by 72 in., 1867, 500 gs.: Albert Moore's 'Battledore,' 42 in. by 18 in., 300 gs.; and Alma-Tadema's 'Venus and Mars,' 23 in. by 11 in., Opus CCLXXXVII., 320 gs. On March 18 Burne-Jones' panel, 39 in. by 30 in., 'Cupid's Hunting Field,' a composition of six figures, the gold draperies partly in relief, fell at 300 gs.; Millais' 'Romans leaving Britain,' 18 in. by 27½ in., at 110 gs. against 320 gs. at the F. T. Turner sale, 1878; Erkskine Nicol's 'Kept In,' 20 in. by 14½ in., 1870, at 185 gs.; the late Mr. G. H. Boughton's 'Miller's Daughter' and 'Gardener's Daughter,' each 36 in. by 18 in., at 48 gs. and 50 gs. respectively.

On March 28 the unusually complete and fine collection of engraved portraits after Lawrence, belonging to the Bishop of Truro, many of them presented to his father, Mr. William Gott, by Lawrence himself, brought £2,639 16s. 6d. It will be recalled that Dr. Gott lent two family portraits by Lawrence to the Old Masters exhibition in 1904, one of these a version of the 'Benjamin Gott,' which made 1,650 gs. in the sale-rooms in 1897. 'Master Lambton,' a brilliant proof in the first state of the plate as published by Lawrence, made 220 gs., a record which compares with £195 for the Loyd example, 1902, with autograph inscription from Lawrence to Mrs. Ottley; 'Countess Gower and Child,' first state, before the publication line, 155 gs.; 'Lady Dover and Child,' proof before any letters, 150 gs. These are all by Samuel Cousins. The 'Lady Dover' was evidently not one of those presented by Lawrence, and, as indicative of the large rise in the value of mezzotints, it may be said that it cost 4 gs., while 'Lady Grey and her Children' and 'Miss Julia Peel,' proofs before any letters, against a cost of 3 gs. each, made respectively 115 gs. and 62 gs.

On March 16-18, at Sotheby's, when the collection of engravings by Old Masters, belonging to Major Parker, Ivy Bridge, realised £2,354 19s. 6d., it was demonstrated, however, that mezzotints are not permanently to monopolise the field, even in regard to money-worth. Many good line engravings in the Parker collection made from five to ten times as much as would have been the case a decade ago,

and throughout bidding was keen. Rembrandt's 'Three Trees,' with a slight damage, established another record within a couple of months, by making £355 against £340 for an impression in January; his 'Our Lord Crucified between the Two Thieves,' before the address of Frans Carelse, with margin, £52; and 'Christ Healing the Sick,' second state, damaged, £49. A feature was the series of etched portraits by Van Dyck. Among the impressions in first state were 'Lucas Vorsterman,' £104; 'François Snyders,' £67; 'Paul de Vos,' £47; and 'Josse de Momper,' £45 10s. Nanteuil's 'Louis XIV,' life-size head, first state, brought £27; Baudet's 'Louise, Duchess of Portsmouth, with her son as Cupid,' after Gascar, £28; Muller's 'Albert, Archduke of Austria, and his Wife,' a pair, £32 10s.; Faithorne's 'Margaret Smith,' after Van Dyck, £20 10s.; J. Van der Velde's 'Oliver Cromwell,' £35; and R. Williams' 'Margaret Hughes,' after Lely, £34.

On March 16 an assemblage of early English spoons, belonging to a gentleman who had been collecting a few years, made far higher prices than ever before. A pair of Commonwealth large seal-top spoons, gilt, London hall mark 1659, which, at the Boore sale in May, 1902, fetched £132, and went to the collector at £150, made £265; five Elizabethan Apostle spoons, 1601, bought by the vendor at £95, £290, these going to Messrs. Crichton, who some years ago acquired them for £85; a pair of Elizabethan seal-top spoons, 1601, £49 (Boore £29); six Maidenhead spoons, Exeter hall-mark, £100; and an Exeter Apostle spoon, £49 (Boore £36). The 97 lots of spoons brought £3,274 15s.

Garden ornaments seem to be coming into vogue, though they are somewhat unwieldy as sale-room playthings. Some of those sold for a total of about £2,400 at Robinson and Fisher's, on March 3, are said to have gone to the King. Marble figures of Pan and Sylvia, 6 ft. 6 in. high, fetched 140 gs.; a sun-dial with four faces, inscribed "Time flies," 105 gs.; and a pair of marble vases for flowers, 37 in. high, £89.

MR. HENRY WILLETT, who died recently at Brighton at the age of eighty-two, some years ago lent to the Bethnal Green Museum his fine and extensive collection of pottery and porcelain, formed with a view to develop the idea that the history of the country may to a large extent be traced on its homely pottery. He brought together, too, a number of valuable pictures, some of which have been seen at the Old Masters, among them the profile portrait by Ridolfo Ghirlandaio, which, after being on loan in the National Gallery, went to the late Mr. Rudolf Kann. A "collector" of a markedly different kind was the fifth Marquis of Anglesey, born in the summer of 1875, who died on March 13. With perhaps unparalleled lavishness he bought great hoards of jewellery, which at auction have fetched close on £100,000. The ewer and cover from the Anglesey residence at Beau-Desert, which made 4,000 gns. (p. 112), has gone to America.

The Collection of William Newall, Esq.

By A. B. Skinner.

A GENERAL account of Mr. Newall's works of art at Redheath formed the subject of a previous article, but a second notice will not be out of place to give a more detailed description of so choice a collection.

The collection consists of Italian objects dating from the fifteenth and sixteenth centuries, a number of small German carvings in pear and boxwood, and some specimens of French furniture.

The greatest treasure in the whole collection is a white marble mask of a young lady of wondrous beauty and refinement, with half-shut eyes and tightly-closed lips (p. 150). It was formerly in the possession of Baron Garriod of Florence, and is attributed to Francesco di Laurana, who is credited with having carved quite a number of mask-portraits in this style. Dr. Bode cites no less than seven such masks, including the one described above.

Francesco of Laurana, in Dalmatia, was a sculptor and medallist*; in the latter capacity he cast medals of René d'Anjou, King of Naples, and the members of his court. Francesco† worked for many years at Palermo, in conjunction with the Gagini, a family of Lombard origin. Examples of his skill are still to be seen in that city, notably in the museum. Several busts of young ladies are attributed to the sculptor; the best known, and probably the most beautiful, being the portrait of a princess,‡ formerly in the Palazzo Strozzi at Florence, but now in the Berlin Museum. The masks,§ with the exception of the one at Berlin and the one

* See Armand, *Les Médailleurs Italiens*, vol. I. p. 40.

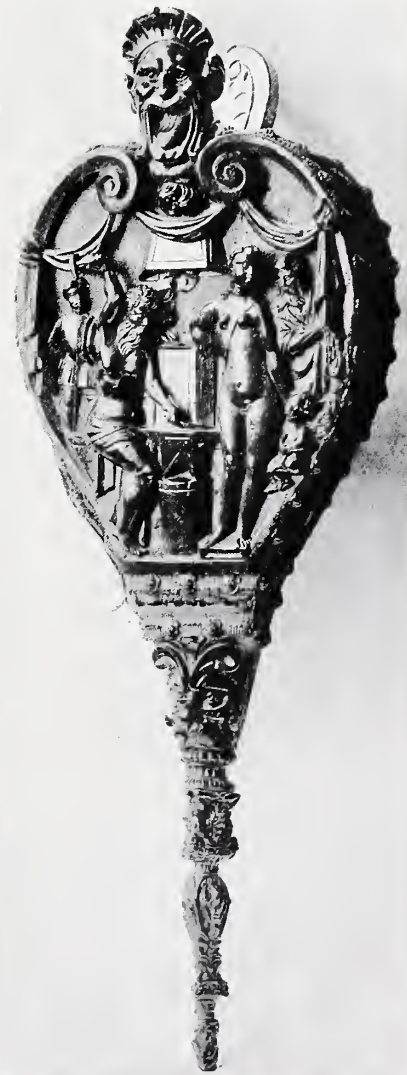
† See Bode, *Die Italienische Plastik*, p. 142, *Die Italienischen Portraitsculpturen in der Königlichen Museen zu Berlin*, and *Les Arts*, 1502, No. 4. p. 37.

‡ This bust was at one time thought to represent Marietta Strozzi, and to be by the hand of Desiderio da Settignano.

§ See Bode, *Beschreibung der Bildwerke der Christlichen Epoche*, No. 208. Also Courajod, L., "Observations sur deux b stes," etc, in *Gazette des Beaux-Arts*, 1883.



Cabinet, French, second half of sixteenth century.



Bellows, Italian, sixteenth century, carved with the story of Vulcan forging arrows for Cupid.

under consideration, are to be found in France, *viz*: at Villeneuve lez Avignon (Musée de l'Hôpital), at Aix in Provence (Musée de la Ville), at Carpentras in the possession of M. Morel, at Puy au Velay (Musée de la Ville), and at Bourges (Musée de la Ville). The bronze drapery now arranged round the mask was designed and executed by the late E. Onslow Ford, R.A.

Another marble sculpture is the relief of a man's head in profile, with long hair wreathed with laurel (p. 153): he wears a cuirass, on the front of which is seen the Gorgon's head. This carving is full of careful work and character, and represents doubtless a prince or noble of the second half of the fifteenth century, whose portrait has not yet been recognised. It resembles closely the relief of Matthias Corvinus in the Berlin Museum,* which is attributed to Andrea del Verrochio, who executed the Forteguerra monument at Pistoia, and the bronze boy with a dolphin,

* See Bode, *Beschreibung der Bildwerke der Christlichen Epoche*, No. 98.



Marble Mask, late fifteenth century.

Attributed to Francesco di Laurana.

in the courtyard of the Palazzo Vecchio at Florence. Mr. Newall's relief can scarcely be attributed to this master; it will be safer to assign it to a Florentine sculptor of the same period, as M. Edmond Bonnaffé did, to whom this marble formerly belonged.

On one of the walls is hung a beautiful relief, in enamelled terra-cotta, of the Virgin and Child (p. 153). The Virgin is half-length, while the Infant Saviour, as a whole-length figure, is standing supported by her right arm. Some authorities are of opinion that this relief is by Luca della Robbia; but others are inclined to think that Andrea della Robbia was the master who executed this lovely work. There is a great difference in the style of these two artists. The one worked rather before the other. Luca had not such a command of the technique of his material as Andrea. The earlier master's style was simpler and more severe, while Andrea's work has a sweetness, roundness, and beautiful finish which cannot be mistaken. Mr. Newall's terra-cotta, in the writer's opinion, is by Andrea della Robbia. It resembles very closely the fine relief † with the same subject by the same artist at South Kensington, whereas it is quite



Bronze Inkstand, Italian, dated 1566.

† The registered numbers of these reliefs are 7547-1861 and 7752-1862 respectively.

different to the Virgin and Child in the Roundel of the Adoration of the Shepherds, very probably by Luca della Robbia, in the same museum.

Mr. Newall's collection of Italian bronzes is very fine, and is delightfully arranged on the cabinets and tables about the drawing-room, just in the very way which one would expect to see them if it were possible now to enter the rooms of some great patron of art of the Renaissance period. One of the most interesting and important of these bronzes is a little figure of a Cupid standing with wings outspread and right arm raised (p. 156). The type of face immediately recalls the boys on the singing-gallery by Donatello at Florence, and those on the bronze reliefs in the church of Sant' Antonio at Padua. The pose reminds one very forcibly of the little figures round the upper part of the great font in the Baptistery at Siena. On a cassone stands an equestrian group, which is admirable in style (p. 155). It represents Philip IV. of Spain on horseback, and is attributed to Pietro Tacca (1577-1650), a pupil of Giovanni da Bologna. The following is probably the story of this bronze. Tacca was commissioned by Count Olivares* to execute a large equestrian monument of the King. After



Cabinet, French, second half of sixteenth century.

commencing his work, he received in 1635 a portrait of Philip IV., painted by Velazquez, to serve as a guide.

* Justi, S. Diego, *Velazquez and His Times*, Eng. trans., 1889, p. 305.

ITALIAN MEDALS.



Isotta da Rimini.

By Matteo de' Pasti.



Frangina.



Cardinal Pietro Bembo
(reverse).

By Benvenuto Cellini.



Sigismondo Pandolfo
Malatesta.

By Matteo de' Pasti.



Maximilian, Emperor
of Germany.



Buffe of a Vizor of hammered iron. French; middle of the sixteenth century.

Tacca, seeing that his ideas did not coincide with those of Olivares, began a fresh model, and, in order that his work might be perfectly correct, asked for a second picture by the hand of the same artist, which was sent in 1640. It is thought that this small bronze may have been executed after the first model. Tacca's great monument* formerly stood in the Buen Retiro gardens at Madrid; but in 1844 was removed to the Plaza de Oriente in front of the Royal Palace. Pietro Tacca was a famous bronze-caster in his time, and some of his work may be seen in Florence—as, for example, the fountains in the Piazza dell' Annunziata and the figures of the Grand Dukes Ferdinand I. and Cosimo II. in the Medici Chapel in San Lorenzo at Florence. As a pendant to the Cupid by Donatello, is placed an exquisite figure of Meleager, the hero of the Calydonian hunt, with his arms raised over his head.

There are two groups of Laocoon and his sons, one smaller than the other. The larger is a copy of the famous marble group in the Belvedere of the Vatican, while the second is a curious variation, in which the Florentine artist has shown the terrible tragedy at a later stage, where one of the sons has succumbed to the embraces of the serpent.

The centre-piece of the mantelshelf is a very fine inkstand, supported by Tritons and surmounted by a figure of Victory with small boys at her feet (p. 150). It has the inscription, *ab alto venit ad altum tendit*, and the date 1566. Two reclining figures are evidently inspired by the famous figures usually known as Day and Night and Evening and Morning, on the Medici tombs in San Lorenzo in Florence, and are by some pupil of Michelangelo, perhaps Guglielmo della Porta, whose best-known work is the great tomb of Pope Paul III. in the choir of St. Peter's at Rome. A small lamp of classic form and of beautiful finish and preservation is in the shape of a donkey's head, with a little monster astride at the back. There are several replicas of this bronze, one being at South Kensington. The boy extracting a thorn from his foot, usually known as the "Spinario," is a bronze of the sixteenth century, after a Græco-Roman marble original in the Palazzo dei Conservatori on the Capitol, Rome. On either side of the equestrian figure of Philip IV. are a pair of very fine gilt bronze Venetian candlesticks of about 1550, in a wonderful state of preservation (p. 154). They are of baluster form, and are decorated with acanthus leaves, masks and figures. On another piece of furniture is to be seen a singularly life-like bronze casting of a panther, exhibiting all the characteristics of that powerful and agile beast. Many other bronzes might be mentioned in detail if only space allowed, but it must suffice to state that in this exceedingly rich collection may be found models of Hercules and Antæus, Hercules and the Nemean lion, Bacchus after the antique, a Triton on a triangular pedestal, and Samson rending the lion.

In order to give colour to the dark-hued bronzes and the walnut-wood furniture, Mr. Newall has arranged about his room some specimens of Italian maiolica; the choicest pieces are preserved in a tall case, which was the subject of an illustration in the previous article. In the centre of the shelf is a very fine lusted plate, painted with a shield of arms in the centre, surrounded by monsters with scrolling tails; at the top is a cherub's head. The signature of Maestro Giorgio Andreoli of Gubbio† is on the back, together with the date 1524, thus indicating that this plate was made and decorated at a time when that artist was producing his best work. To the right is a Faenza plate, painted in colours, with Cupid blindfold, enclosed within a border of trophies and dolphins. The plate on the left is considered to have been made at that much-discussed factory of Caffaggiolo. It is painted with children and grotesques in colours on a dark blue ground. The label in the centre bears the name of IVLIA, and the plate itself was probably made for presentation to some distinguished lady of that name. On the shelf beneath the very fine lusted Deruta vase should be noted. It is possible to find Deruta plates, but it is very difficult to obtain specimens in the round, as they

* Reymond, H., *La Sculpture Florentine*, 1900, p. 183.

† See Fortnum, *Maiolica*, 1896, p. 158.



Marble Relief, Florentine, late fifteenth century.



Relief of Enamelled Terra-Cotta, late fifteenth or early sixteenth century.

Attributed to Andrea della Robbia.



Coffer or Cassone, Italian, middle of sixteenth century, with Statuette of Philip IV. (p. 155) and a pair of gilt-bronze Venetian Candlesticks, about 1550.

were so much more likely to meet with accidents. On the furniture are arranged drug-pots, ewers, and dishes. One of the drug-pots, or *albarelli*, as they are called in Italy, is a fine example of the potter's art of the fifteenth century. It is painted with a Cupid, and bears the legend *DIACINNAMOMO*. Cinnamon is mentioned in the "Herbals," and John Gerarde,* of London, "Master in Chirurgerie," states that "distilled water (of cinnamon) is profitable to many and for divers infirmities." In the case mentioned above is arranged a collection of small wood carvings. Objects of

attribute this group of Vulcan to this artist. A delightful type of childish beauty is the statuette of the Infant Saviour, with flowing robe, standing on a serpent, symbolical of his victory over sin (p. 155). The finest examples of German work of the sixteenth century are the delicately-carved groups of the four Evangelists. There are many other carvings in this case, among them being chessmen in the form of German soldiers, curious *memento mori* heads—half skeletons and half with flesh—small panels carved with masks and arabesques, a Cupid attributed to François

* Gerarde, J., "The Herball; or, Generall Historie of Plantes," London, 1636.

† See *Burlington Magazine*, "Italian Boxwood Carvings," Vol. V., No. xiv.

ITALIAN MEDALS.



Isotta da Rimini.
By Matteo de' Pasti.



Niccolo Macchiavelli.



Niccolo Michieli.
By Fra Antonia da Brescia.

du Quesnoy (Il Fiammingo), and an open-work cross and pendant from Mount Athos. A Communion spoon of lime-wood is carved most minutely with the following scenes in the life of our Lord: the Garden of Gethsemane, the Passion, the Crucifixion, the Entombment, the Resurrection, and the Ascension. This wonderful object is German work of the seventeenth century.

Before leaving this case, attention should be drawn to the buffe of a vizor of hammered iron, entirely gilt and decorated with *amorini* amid bold floral scrolls (p. 152). This beautiful fragment is in the style of the magnificent suit of armour of Henri II. in the Louvre, and is French workmanship of the middle of the sixteenth century. This buffe belongs to a suit formerly in the possession of the Duc de Dino, and now in the Metropolitan Museum of Art, New York.

In a flat case is a small collection of Italian medals and plaquettes, the unique piece being a silver medal of Cardinal Pietro Bembo, the scholar, by Benvenuto Cellini (p. 151). There are medals by Vittore Pisano (known as Pisanello) and Matteo de' Pasti, and plaquettes by Moderno.

In conclusion, a word must be said about the splendid Renaissance furniture. The large cabinet, which contains the Laurana mask, is French work of the period of Henri IV. (1589-1610) and belongs probably to the school of Burgundy. It is elaborately carved with masks, scrolls, arabesques and prominent demi-figures (p. 151). The fine table with carved baluster legs arranged in a row, and fluted pillars at the ends, is of the same period, but from the district of Lyons. The two arm-chairs, with backs carved with floral ornament, are from the same neighbourhood. The cassone and the cross-shaped chairs are Italian of the sixteenth century. The cassone is a very fine example of the florid type of Italian work of the middle of the sixteenth century, and is



Bronze Statuette of Philip IV. of Spain.

Attributed to Pietro Tacca.

WOOD CARVINGS.



An Infant seated.
Attributed to François du
Quesnoy (1594 to 1696).

Satyr playing Cymbals.
After the antique.
Italian; sixteenth century.

The Infant Saviour. Flemish;
sixteenth century.

Vulcan seated. Italian;
sixteenth century.

carved with a shield of arms and *amorini*, some of whom are riding on sea-monsters (p. 154). The pair of walnut-wood bellows (p. 149) is also Italian, of about the same date, and is carved with the story of Vulcan forging arrows for Cupid.

Professor Lanteri.

THE sculpture students of the Royal College of Art celebrated, on the 3rd of March, the twenty-fifth anniversary of Professor Lanteri's connection with the College. After some music, the Principal of the College, Mr. A. Spencer, made a short speech in appreciation of the Professor's work, and Mr. Alfred Drury read the Address:—"To Edouard Lanteri, Professor of Sculpture, Royal College of Art, South Kensington. We, your past and present pupils, ask you to accept this gift as a mark of our grateful appreciation of the devoted service which, for a quarter of a century, you have rendered to Art and to the Nation. Monday, April 5th, 1880. Monday, April 3rd, 1905." The two youngest students then presented sets of reproductions after Holbein and Stevens. A silver bowl filled with roses was presented to Mme. Lanteri. A letter was read from M. Rodin, saying that he could not praise as it deserved the teaching of Professor Lanteri—teaching that was destined to bear fruit in the future. Professor Lanteri said he had always endeavoured to be a friend to his students, and he spoke with pride of the successes of past pupils. Mr. Alfred Gilbert, R.A., referred to his own student days under his friend Lanteri, and spoke of the real debt which a generation of English sculptors owe to one who had spared nothing in their service. He touched on the Professor's paternal affection for his numerous artistic family and extolled the happy combination of firmness and sympathetic encouragement which had been the secret of his influence and success as a teacher.

Loan Collection of Portraits at Oxford.

THERE is now on view in the Examination Schools, Oxford, the second of the series of loan collections of portraits of English historical personages in the possession of the University, the Colleges, and the City; the first Exhibition, held last spring, consisted of portraits of those illustrious people, more or less intimately connected with Oxford, who had died before 1625. The present collection, which opened on April 19th, is devoted to the succeeding century, and is, in many ways, more interesting than the earlier one to the ordinary lover of art, who does not occupy himself with a close study of the very beginnings



Bronze Statuette of Cupid. Italian; fifteenth century.

of English painting. About two hundred and thirty portraits have been gathered together, including representations of Charles I., Charles II., James II., Mary II., Anne, Catherine of Braganza, Henrietta Maria, the Duke of Ormond, the Earls of Shaftesbury, Pembroke, Clarendon, and Arlington, and many another great noble, together with some of the most famous sons of Oxford of the seventeenth century. A striking feature of the exhibition is the number of works which have been discovered by quite unknown artists, or so little known as to be quite new to the majority of visitors. Some of them, no doubt, were but indifferent painters, but others show qualities of a much higher order: men whose names well deserve their rescue from the semi-oblivion of college hall or library. One of these is the fine portrait of 'Oliver de Crats,' by himself, reproduced opposite. This is the only known example from the brush of this artist—probably a member of that De Critz family, of whom two at least were serjeant-painters to the Stuart kings—and it reveals powers of so exceptional a kind, that it is to be hoped that further portraits by him will be searched for and discovered. The exhibition should add considerably to our stock of knowledge respecting seventeenth century English portraiture, and it is of fascinating interest not only to the student of painting, but to the student of English history as well.



(Examination Schools, Oxford.)

Oliver de Crats.
Self-Portrait.

The "Crown" Yard, Amersham.

From the Water-colour Drawing by William Monk, R.E.

THE "Crown," Amersham, has its own history, but most of its associations are common to all recognised stopping places on the old coach roads, where, in other times, Samuel Wellers ordered double glasses "o' the invariable" and gave good health to travellers. Many of these places retain vitality under altered conditions, and of such is the one which forms the subject of the reproduction

facing this page. It will be seen that the yard possesses the favourite attractions, and Mr. Monk has rendered them faithfully. Mr. Monk is better known, perhaps, for his etchings and drawings in monochrome, and for serene little colour prints than for his water-colours; these until now, have not been grouped outside his own studio exhibitions.

London Exhibitions.

By Frank Rinder.

"BRITISH Art Fifty Years Ago" is the title of a memorable exhibition at the Whitechapel Gallery, on which Mr. Charles Aitken and those associated with him are to be congratulated. If the most important

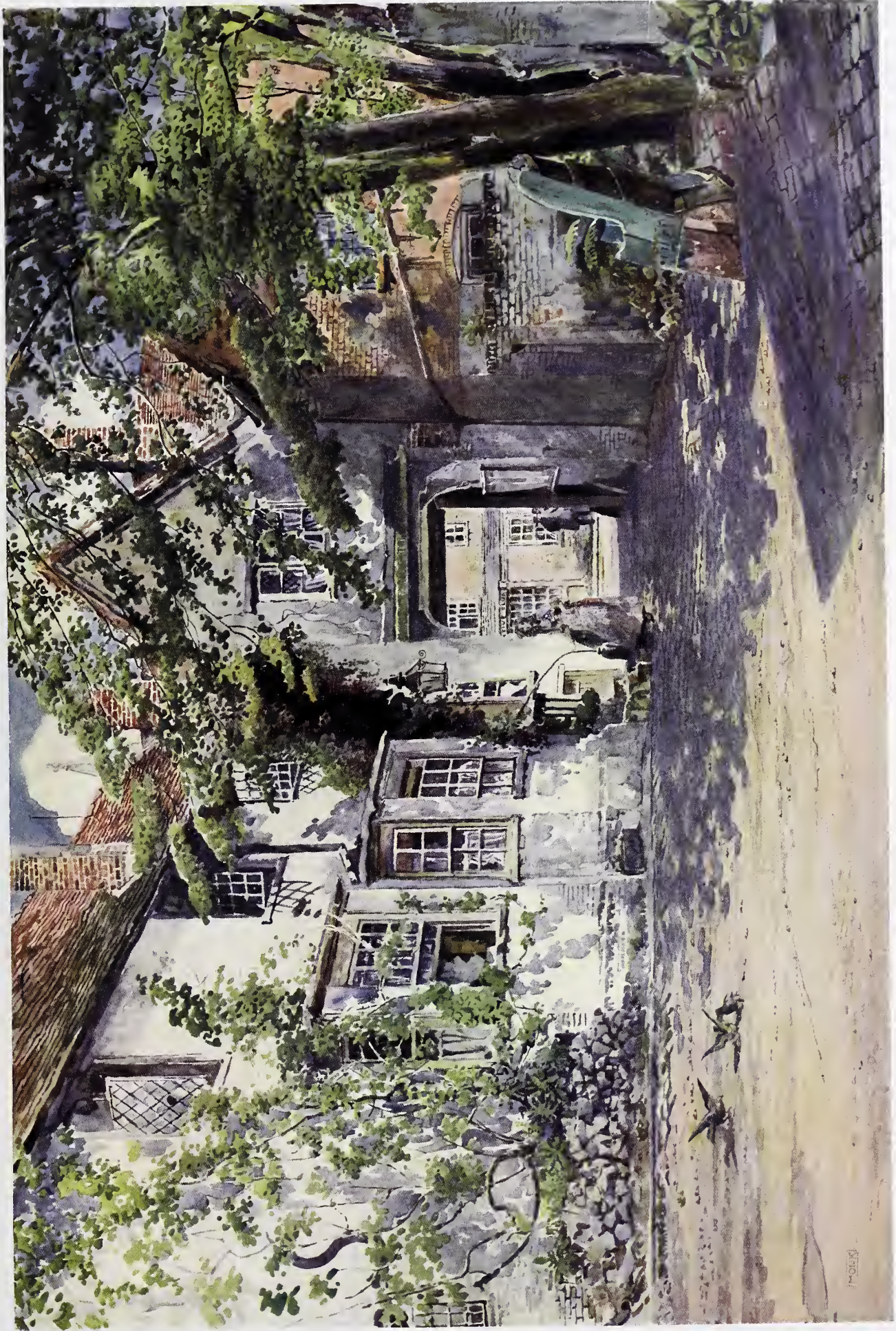
Millais, 'Mrs. Bischoffsheim,' 1873, is of a time when the ardour, the sense of unfolding power of 'The Deluge' drawing was a lost secret, Rossetti never excelled 'The Girlhood of Mary Virgin,' the earliest picture of note by



(Whitechapel Gallery. By permission of Henry Boddington, Esq.)

The Entombment.

By Ford Madox Brown.



THE CROWN YARD, AMERSHAM.
BY WILLIAM MONK, R.E.

him. By Ford Madox Brown, inadequately represented in London, were notable works, including 'The Entombment' (p. 158), which suggests that, had occasion offered, he might have been the Puvis de Chavannes of England. Besides one or two big pictures by Mr. W. L. Windus, there were by him four romantic little water-colours, spontaneous, lovely, sensitive. By Mr. Holman-Hunt were several familiar works, including 'The Scapegoat' (p. 135), 'The Awakened Conscience,' and a small version of the laboriously detailed



(Whitechapel Gallery. By permission of Andrew Bain, Esq.)

Henry VI's Retreat from Towton.

By W. L. Windus.

'Christ among the Doctors.' Not for long has Mr. Arthur Hughes been so well represented in London, and one could study the relationship between the P.R.B. and some of the Liverpool painters, notably William Davis and W. J. C. Bond. In portraiture, nothing was more powerfully searching than Alfred Stevens' sketch, 'Morris-Moore.'

The Royal Society of British Artists has fallen upon evil days. To the 123rd exhibition Mr. F. Cayley Robinson, Mr. Tom Robertson, and Mr. Carton Moore Park contribute nothing, and the proportion of exhibits worthy of note is small. Mr. J. D. Fergusson has some vigorous figure-studies, deriving in part, it may be, from Manet, in part from Mr. A. E. John; Mr. Sydney Lee's 'The Bridge'—a big, gaunt structure of woodwork—tells to purpose in his moon-lighted scheme; Mr. Graham Robertson's 'Sisters of Cinderella' is either over-decorative or over-actual, though in Suffolk Street it stands out; Mr. Westley Manning, Mr. Hans Trier, and Mr. D. Murray Smith, one of the new members, are of those who send pleasant exhibits.

The new Carfax Gallery in Bury Street was opened with a loan exhibition of forty-four water-colours and three pictures by Mr. Sargent. The 'Madame X,' in finely painted décolletée black dress, the left arm exquisitely modelled, the silhouette, as a whole, telling significantly against the background, is the portrait which raised a furore in Paris a decade ago. The water-colours demonstrate how swift and sure and sufficient is Mr. Sargent's sight of things.

The chief attraction at the Royal Amateur Art Society's exhibition, held at Seaford House, was a collection of some 200 French engravings of the eighteenth century, including a very rare coloured print of Henri IV., by Gautier-Dagoty, lent by the King, and admirable examples by Delaunay, Janinet, Debucourt, Moreau le Jeune, and others. At the nineteenth exhibition of the Ridley Art Club, held at the Grafton Galleries, were several of Mr. Charles Conder's drawings, luxuriously intricate in design, almost if not quite enchanting in colour, three clearly-expressed little water-colours by Colonel Goff, a study by Mr. Walter Donne for the 'Golden Dawn' of the 1904 Academy, life-sized portraits by Mr. Jack and Miss H. Donald Smith. The spring show at Messrs. Tooth's includes Harpignies' stately and decorative 'Château Gaillard,' the two pictures by which Mr. Peter Graham was represented at St. Louis, and a deep-coloured buoyant marine by Henry Moore. At Messrs. McLean's

noticeable things are Mr. Orchardson's 'Reverie after the Ball,' a persuasive colour-harmony, Millais' 'Clarissa' of 1887, and examples by several popular academicians. Two "one man" water-colour shows of real distinction were those, in the Hall of the Alpine Club, of landscapes by Mr. A. W. Rich, scholarly, unsensational, securely unified; and, at the Dutch Gallery, of flower studies by Mr. Francis James, who never before attained an equally high general level. There call for mention, too, the first exhibition in London, at the Modern Gallery, of the New York Water-Colour Club, whose members work intelligently, and with a certain distinction; the black-and-white drawings of Miss Jessie King at the Bruton Gallery, showing a most delicate apprehension of ornament; the water-colours, at the Baillie Gallery, of Mr. James Paterson, an artist of often sensitive vision and sympathetic touch; the sketches of the late Miss Julia Robinson; the remarkably clever illustrations to Rip Van Winkle and other fantasies, by Mr. Arthur Rackham, seen at the Leicester Galleries; at Graves', the spontaneous water-colour studies of gardens and orchards and vineyards by Miss Rosa Wallis; and the inaugural exhibition at the new Mendoza Gallery, 157a, New Bond Street, where was a new picture, 'Wanderers,' by Mr. Hillyard Swinstead.

Passing Events.

MR. EDWARD DALZIEL, born at Wooler on December 5, 1817, died at Hampstead on March 25. In 1839 he came to London to join his brother George, who a year earlier had set up as a wood engraver. The name of the Brothers Dalziel is familiar to and honoured by all who have studied the history of British illustration in the nineteenth century. It was for them that the 'Men of the Sixties'—Millais, Rossetti, Holman-Hunt, Sandys, Houghton, Fred. Walker, Whistler, and others—made exquisite drawings on wood blocks for weekly or other periodicals. In remarkable degree Edward Dalziel had a faculty for discovering youthful talent. His half-century and more of distinguished connection with the illustrative art of this country calls, surely, for some official recognition.



A Woodland Scene.

(Whitechapel Gallery. By permission of Mrs. Frank Luker.)

By Henry Moore, R.A.

This early work by Henry Moore, afterwards R.A., was submitted in competition for the Turner Gold Medal, probably in 1857, the year in which the first medal was awarded (to Nevil Oliver Lupton). Henry Moore had been a student since 1853.

A FRENCH sculptor of repute, M. Guillaume, who, like Buffon, was a native of Montbard, Burgundy, died on March 1. Like M. Carolus-Duran, and before him the great Ingres, he had been a Director of the Villa Medici in Rome, and there he executed the 'Anacreon,' 1852, which with the 'Gracchi,' 1853, and 'Monseigneur Darboy,' 1875, are now in the Luxembourg. By Guillaume is the monument to Colbert at Rheims, and the statue of l'Hôpital at the Louvre. The death of another French artist has to be recorded: M. Gustave Albert, the landscape painter, who derived from the Impressionists. He was but thirty-eight.

I N order to bear safely back to Italy the exquisite and now famous Ascoli Cope, for some time lent by Mr. Pierpont Morgan to the South Kensington Museum, Count Lorenzo Salazar came to London on behalf of the Italian Government. Its equal is hardly to be found.

O N March 22, the Royal Academy raised to full membership, in the stead of the late Mr. G. H. Boughton, Mr. John Macallan Swan, the distinguished sculptor-painter who had been an Associate since 1894. By general consent Mr. Swan, who was born at Brentford in 1847, and who in Paris came under the influence of men like Bastien Lepage, Frémiet, Barye, is one whose intimate knowledge of animal structure and animal life is backed by imaginative insight. He is one of the very few, by the way, who enjoy the friendship of Matthew Maris.

HARDLY less interesting is the re-election of Mr. Sargent to membership of the New English Art Club, to whose recent exhibitions he has contributed. Mr. Sargent, like Mr. Clausen, Mr. La Thangue, and Mr. Tuke—all now within the Academical fold—was an original member. Another welcome re-election is that of Mr. Charles Conder, whose name disappeared from the list of the New English members in the spring of 1903. As is its custom early in March each year, the Royal Society of

British Artists added to its roll Mr. D. Murray Smith, Mr. W. M. Palin, Mr. H. Linley Richardson, Mr. G. E. Collins, Mr. W. Dexter, Mr. T. Hodgson Liddell. There was yet another election in March. At a general meeting called for the purpose, the Society of Women Artists chose a member in the person of Mrs. Ernest Normand, still more widely known as Miss Henrietta Rae, the only woman artist who has a fresco on the ambulatory of the Royal Exchange, and five associates: Miss Baruth, Miss Harriet Halhed, Miss Catharine Oules, daughter of the R.A., Mrs. Raphael, and Miss E. M. Vicary. Early in March Mr. A. S. Cope, A.R.A., who has again been painting the German Emperor, was one of those "of distinguished eminence in science, literature, the arts, or for public services," who received the honour of election to the Athenæum Club.

I N some *obiter dicta* on British art and artists, M. Rodin recently grouped with Turner and Constable a third painter, Cooper, who can hardly be any other than Sidney Cooper. In this connection it is worthy of note that another distinguished sculptor, Mr. Alfred Gilbert, eulogised in one of his Academy addresses the pictures of Sidney Cooper, soon after his death—by a wise rule Professors at Burlington House are enjoined not to criticise or praise work by living men. Connoisseurs in general certainly do not place Cooper on a level with Turner or Constable.

T HIS is blue ribbon year in the Academy schools. The subject for the gold medal and the studentship of £200 for historical painting is 'Ulysses recognised by the nurse, Euryclea,' canvases to be 50 by 40 in., the principal figure not less than 2 ft. high. 'Prometheus bound to the Rock, in the presence of Force and Strength' is the subject for the corresponding award in sculpture, the group to consist of two or more figures, the principal one to be 3 ft. high.

F OR a second time at least, Leighton's Chantrey picture, 'The Bath of Psyche,' has been objected to, most ridiculously, on the score of propriety. A few years ago, in Scotland, prints of it were ordered to be removed from a shop window, and now a dealer in Richmond, Virginia, has been fined for exposing a like engraving. The ban in Scotland extended to Sir Edward Poynter's 'Visit to Æsculapius,' the Chantrey picture of the President, to Mr. Hacker's 'Syrinx,' to Mr. Solomon J. Solomon's 'Orpheus,' and to Watts' 'Diana and Endymion.' These incidents remind us of the furore caused in the early nineties by Mr. P. H. Calderon's 'St. Elizabeth of Hungary,' bought by the Chantrey Trustees for £1260. The artist aimed to pictorialise the scene described by Kingsley: "Lo, here I strip me of all my earthly helps." Father Clarke, S.J., maintained that Calderon "painted a picture which is grossly insulting to a queen and a saint." Professor Huxley and many others joined in the discussion.

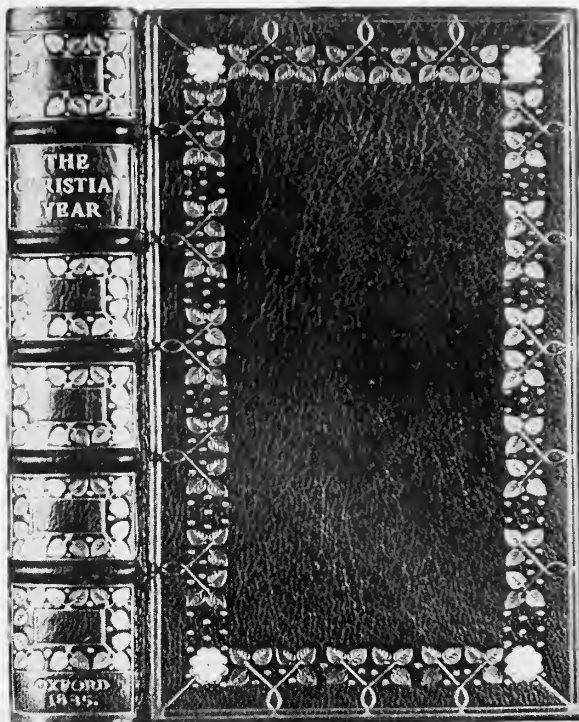
T HE first annual report of the National Art-Collections' Fund shows that it has hardly as yet received the financial support it deserves; but many members have intimated their readiness to contribute for special purposes. Reproductions are given of several pictures and other objects in whose acquisition for the nation the Fund has been instrumental.

Art Handiwork and Manufacture.*

THE ardent discipline of sight by which the pre-Raphaelites acquired the material for their protest against pictorial "slosh" was an exercise of power big with results. The direct gain to art was to enrich it with significant forms, discovered by a scrutiny of nature that wrought from the quick beauty of hedge and garden and orchard, and from gestures and faces, images of beauty and passion as keen as are the phrases that stab through the purple fabric of some Elizabethan dramas. Life yielded anew secrets of "the real, essential things." But the power worked also to make evident the garbled form of most 19th century utensils—to use a word inconveniently narrowed. Since then much has been done to get rid of the lumber in manufacture.

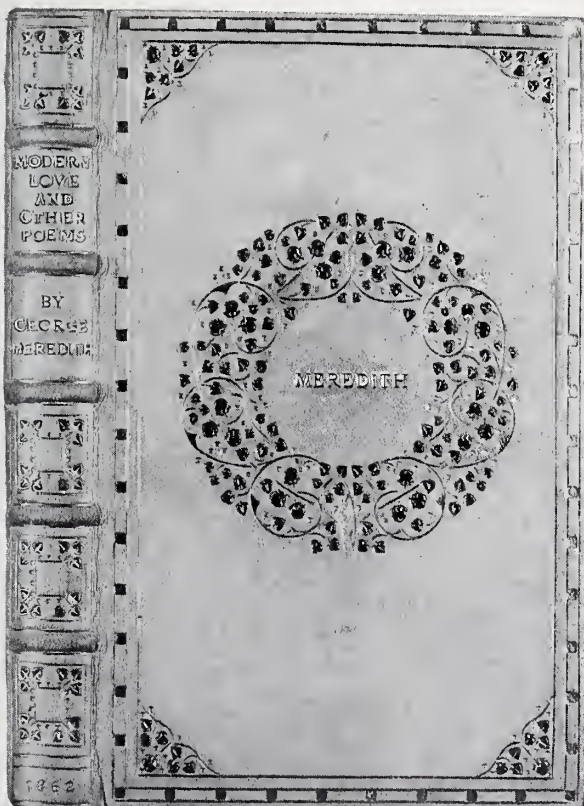
The revival of the art of making beautiful books is perhaps the strongest proof of this renaissance of sight. A vivid power of looking at things has to be established before the book is considered as an æsthetic unit. The defrauded modern eye drudges along through a whole lifetime of reading, and asks no individual pleasure from the performance; provided that—to a sense not made particular by indulgence—the type seems fairly legible, a reader's sight expects no other favour from the printer. If the badness of

* Continued from page 130.



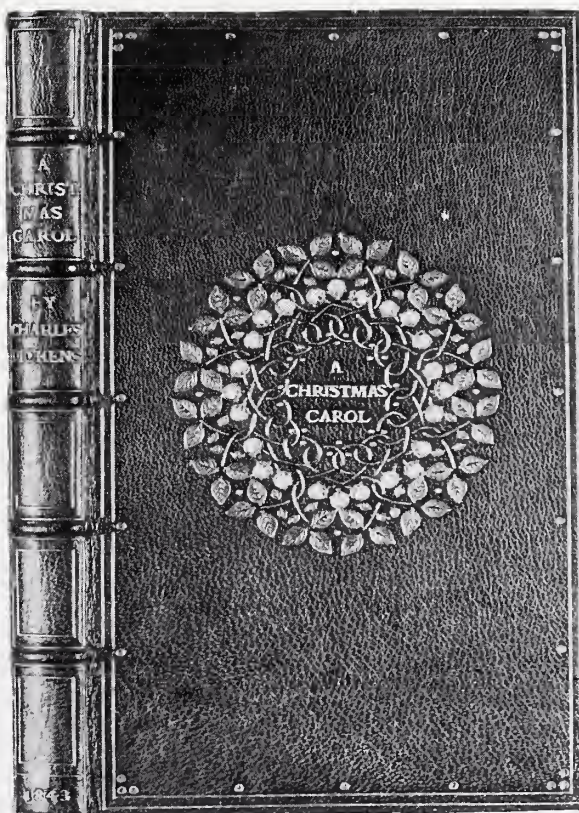
Niger morocco, gold tooling (5½ by 3½ inches).

Designed by Douglas Cockerell
Bound by W. H. Smith & Son.



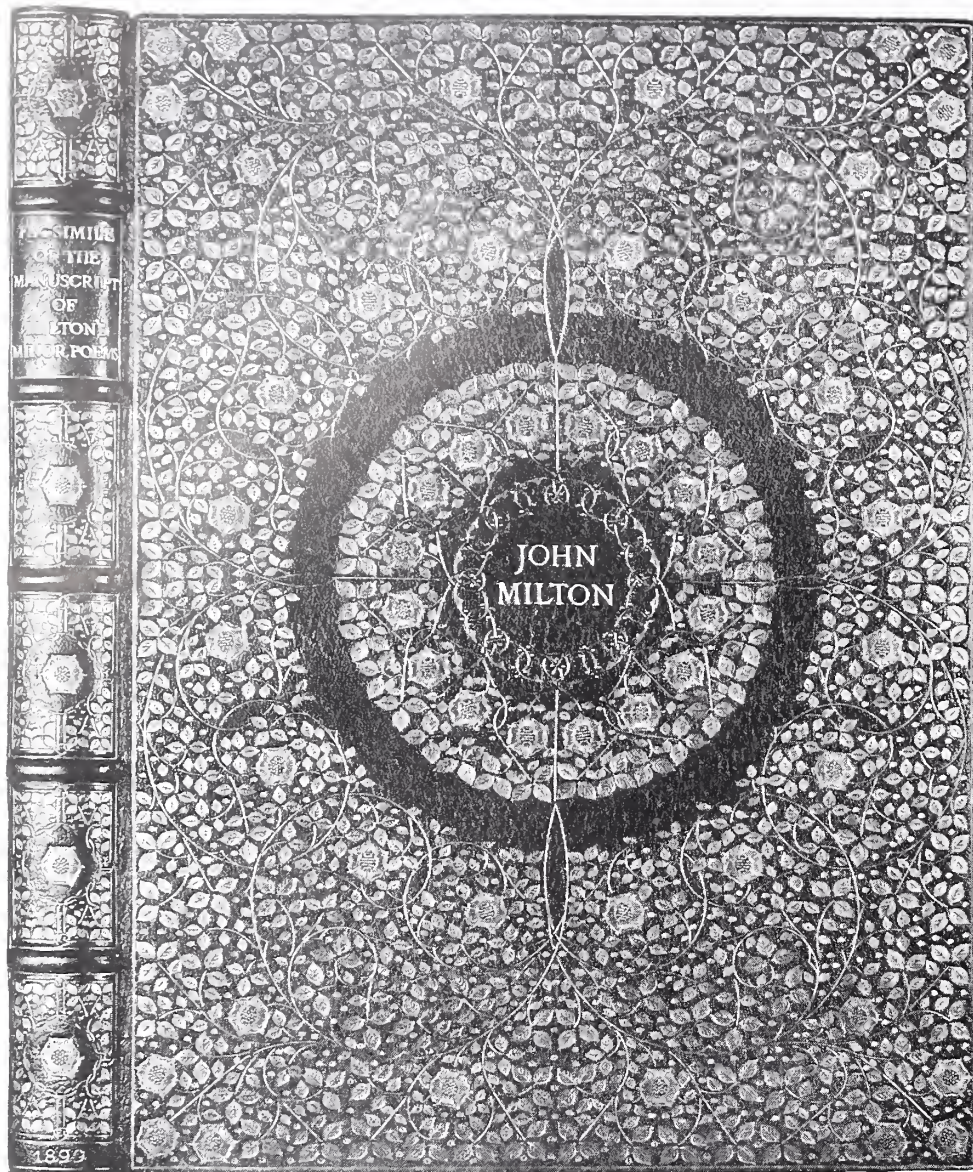
White sealskin, gold tooling, inlaid red and green (6½ by 4½ inches).

Designed and bound at Ewell by Douglas Cockerell.



Brown morocco, gold tooling, words inlaid white (6½ by 4 inches).

Designed and bound at Ewell by Douglas Cockerell.



Green morocco, gold tooled, roses inlaid red (15 by 11 inches).

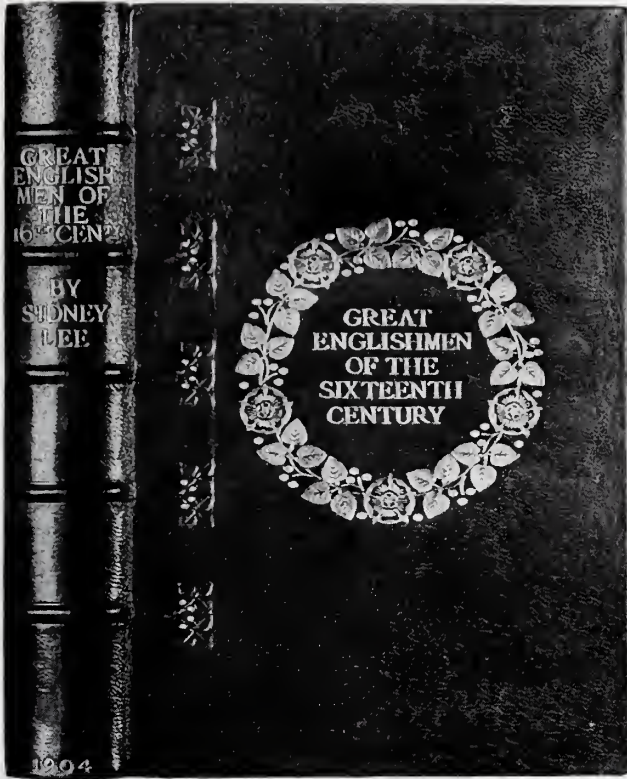
Designed and bound at Ewell by Douglas Cockerell.

modern book-production was felt at all by the book-readers of pre-Kelmscott days, it was—as it mostly is now—in the matter of binding, and that independently of its design. The horrid decay of the modern binding, its flagrant inability to keep up appearances, obtrude upon even the least observant of the learned. That the revival of fine book-production began otherwise than with a revolution in book-binding shows how little qualified to improve the books they love are those who read them most. The revival began, as everyone knows, with the enterprise of the Kelmscott Press, and the Kelmscott books first made ordinary people of the nineteenth century aware of how to look at a page of type as well as how to read it. What has since happened, in typography, in binding, in book-decoration, in the improvement of trade-publishers' books, has been designed and carried through by many men, and with results that Morris was not concerned to foresee. But he discovered and enlarged the opportunities for these various endeavours, and from Morris or from his associates at Hammersmith has derived nearly everything that has since been beautifully done in England in the art of the

printer and bookbinder. These notes are concerned with one of the latest of these endeavours, which may end with making an ill-bound book a disgrace to its owner, and not his imposed misfortune.

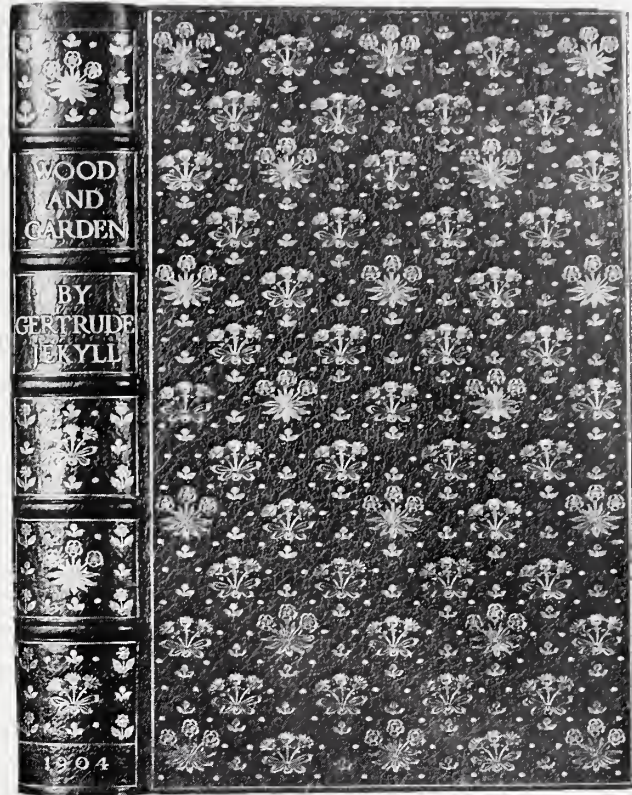
This undertaking, so far as its actual scheme of work is concerned, was prepared for by the report, issued in 1901, of the committee appointed by the Society of Arts to enquire into the cause of the decay of modern leather bindings. The report contained, besides an indictment of various makeshift practices in trade book-binding, and of leather dyed with the aid of mineral acids, two specifications for sound bindings, the one of valuable books, the second of "library" books. These recommendations of the specialists who served on the practical and scientific sub-committees are embodied in the book-binding scheme lately started by Messrs. W. H. Smith and Son, under the direction of Mr. Douglas Cockerell. Besides these higher kinds of work, the ordinary methods of trade-binding have been revised with a view to strengthening the work—chiefly by sewing on tapes and inserting the

slips into split boards. These three grades of work represent what this new bindery is prepared to do for the good of libraries. Beneath these grades lies a large amount of necessary work, some of it book-binding, most of it better described as book-casing. Here, in working to order, and in putting books into publishers' cases, the aim is necessarily not Mr. Cockerell's. But, what can be done for the strength and reasonableness of the book is done. This outline of the work shows it is a thoroughly organised attempt to fulfil the work of binding according to the most diverse modern needs. The Strand Magazine or a First Folio are equally within the scope of the bindery, for the specification for valuable books is a scheme of individual work that can be interpreted to cover the requirements of the rarest treasures of the book-collector. It is here, of course, that the individual art of Mr. Douglas Cockerell will have expression in this new enterprise. The "Library" binding, fit and admirable for "books of permanent interest but of no special value," is an expression of practical necessities. Its comeliness is that of honest and careful construction. On the lower grades, as has been said, Mr. Cockerell can affect



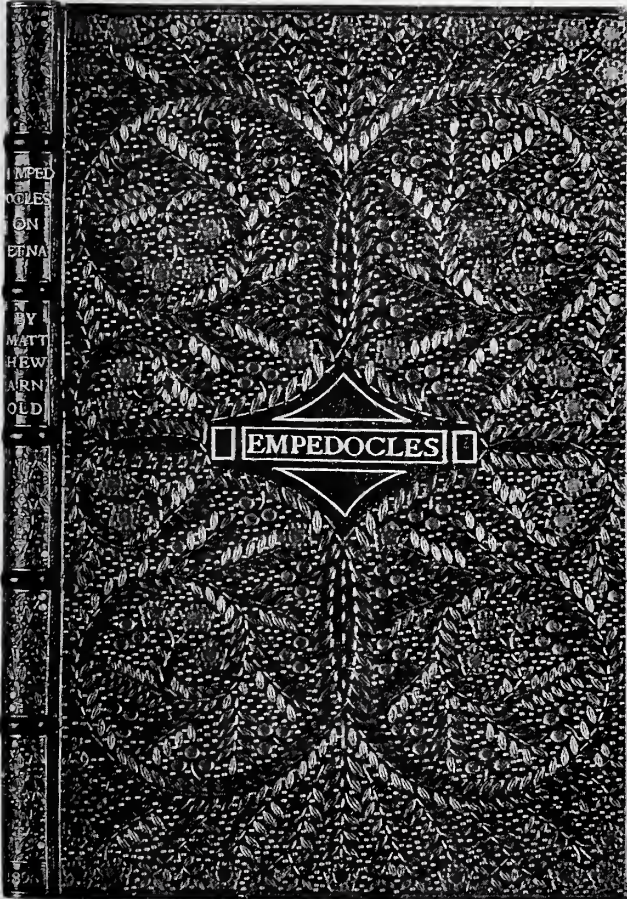
Blue sealskin, gold tooled, inlaid red (8½ by 5½ inches.)

Designed by Douglas Cockerell.
Bound by W. H. Smith & Son.



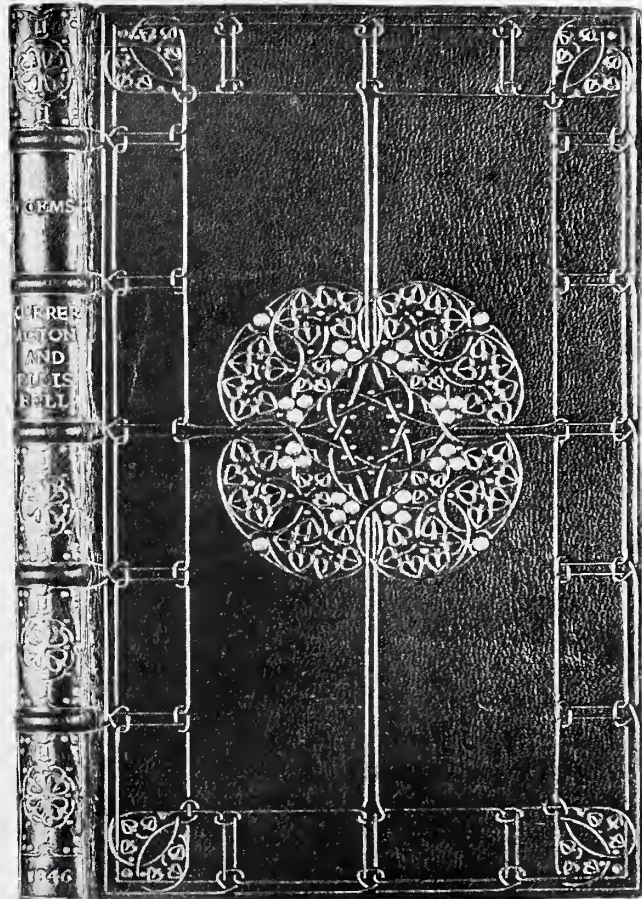
Green morocco, diaper pattern (9 by 5½ inches).

Designed by Douglas Cockerell.
Bound by W. H. Smith & Son.



Green morocco, richly tooled (7½ by 4½ inches).

Designed and bound at Ewell by Douglas Cockerell.



Green seal, gold tooling, inlaid red and white (6½ by 4½ inches).

Designed and bound at Ewell by Douglas Cockerell.

the work under his charge only within limitations of public demand, which may be for ugliness and is commonly for cheapness. The out-of-sight improvements in this part of the business are important enough, seeing how many of the multitude of books issuing from the press are of this class. As to what will be done with the precious books at the bindery in Goldsmith Street, Mr. Cockerell's previous work is too well known to need description. The illustrations of some of the more recent volumes bound at Mr. Cockerell's Ewell bindery will serve instead. It may be added that the fine work done at Ewell in the repairing and binding of old manuscripts and valuable books is not to cease, though Mr. Cockerell has decided to undertake the needs of the bigger public for whom Messrs. W. H. Smith's scheme is instituted.

Books needing greater care than can be given them in the routine of a large workshop will go to Ewell, where the work will be carried on as an adjunct to the more easily systematised binding of the London business.

Recent Publications.

Ornament and its Application, by **Lewis F. Day** (Batsford, 8s. 6d.), is "a book for students, treating in a practical way of the relation of design to material, tools, and methods of work." The book, however, may be confidently recommended to all who are interested in ornament. Mr. Lewis Day always conveys his knowledge with such agreeable style, that whatever he writes has an attraction apart from the argument advanced. This book, with its admirable illustrations, should attain a conspicuous success: it is certainly of lasting value.

An important contribution to the history of ceramic art is the book on **Porcelain**, by **Edward Dillon**, in the Connoisseur's Library (Methuen, £1 5s.). It has been the aim of the writer to dwell more especially on the nature of the paste, on the glaze, and on the decoration of the various wares, and above all, to accentuate any points that throw light upon the relations with one and another of the different centres where porcelain has been made. Less attention has been given to the question of marks. The well-selected illustrations, and the thoroughly good way in which they have been reproduced, many in colours, give additional value to the book.

Messrs. Newnes have started well with their reproductions of **Drawings of the Great Masters** (7s. 6d.). The volumes each contain nearly fifty illustrations, some printed in tints, and their appearance is effective. This enterprise should meet with a ready response from the public, and students of art will find a special value in these characteristic studies by illustrious painters. At present there are three obtainable:

Hans Holbein. By **A. L. Baldry.**

Albrecht Dürer. By **Hans W. Singer.**

Sir Edward Burne-Jones. By **T. Martin Wood.**

A delightful travel book is **Sketches on the Old Road through France to Florence**, by **A. H. Hallam Murray**; the literary part by **Henry W. Nevinson** and **Montgomery Carmichael** (Murray, 21s.). This handsomely produced work is brightened by forty-eight fine colour reproductions, some of which can be seen at the Victoria and Albert Museum as the best efforts of the engravers. Mr. Hallam Murray's drawings capably represent the countries through which the travellers have passed, and the volume is full of interest otherwise.

Mr. Edward Pinnington has won a considerable reputation as a biographer, and his recent work on **Sir Henry Raeburn, R.A.** (Walter Scott Co., 3s. 6d.), shows the usual capable workmanship. Another volume in this "Makers of British Art" Series is **Thomas Gainsborough, R.A.**, by **A. E. Fletcher.** In the bibliography

the author implies that our only references to the artist are in notices of Old Masters at the Royal Academy: it was not discreet to publish this delusion.

A book which all students should possess is **Figure Drawing**, by **Richard G. Hatton** (Chapman and Hall, 7s. 6d.). The diagrams have been carefully drawn to explain the science of anatomy in its relation to pictorial composition, and Mr. Hatton conveys his knowledge with much ability.

In **A Record of Spanish Painting**, by **C. Gasquoine Hartley** (Walter Scott Co., 10s. 6d.), the author recounts the growth of the country's art from the standpoint of historical evolution. "The pictures of Spain are the outgrowth of the national life. Spain is the land where the seed was sown for the artistic harvest we are reaping to-day."

A folio volume on **Francesco Guardi**, by **George A. Simonson** (Methuen, £2 2s.), is the successful result of an attempt to collate the available facts in the career of the well-known painter who lived 1712-1793. Guardi is known as a follower of his more famous countryman and teacher Canaletto: while giving one testimony of plagiarism Mr. Simonson is careful to show that Guardi generally worked with distinct style and was no mere imitator. His genius has always been recognised in this country, and many of his best works are in public collections.

Londoners who have seen the Exhibition now open at the White-chapel Gallery will be glad to have before them **The Liverpool School of Painters**, by **H. C. Marillier** (Murray, 10s. 6d.), a book which serves as a foundation to a wider appreciation of the quality of a notable group of workers. As is explained by the subtitle, the record is limited to "an account of the Liverpool Academy, from 1810 to 1867, with memoirs of the principal artists."

Indian Art at Delhi, 1903 (Murray, 12s.) is a compilation by **Sir George Watt**, originally intended as a Catalogue of the Delhi Art Exhibition. It contains information of permanent value regarding Indian Arts and Industries, and is therefore more than a useful souvenir of a great occasion.

Mr. E. B. Havell, Principal of the Calcutta School of Art, has written a **Handbook to Agra and the Taj** (Longmans Green, 5s.). The Taj is a marvellous example of architectural and decorative construction, and its supreme inlay work is not too well known.

A serviceable book to simplify study from Nature is **A Handbook of Plant Form**, by **Ernest E. Clark**, Art Master, Derby Technical College (Batsford, 5s.). There are one hundred plates, comprising nearly eight hundred illustrations, and a useful glossary of botanical terms is appended.

Old English Furniture, by **Frederick Fenn** and **B. Wyllie**; and **English Embroidery**, by **A. F. Kendrick** (Newnes, 7s. 6d.), are two useful handbooks issued in the "Library of the Applied Arts" series. The historical notes are well done and the reproductions are good.

Some remarkably effective illustrations appear in the large book, **In English Homes**, photographs for which were taken by **Charles Lathom** ("Country Life" Office, £2 2s.). Access has been obtained to over seventy of the stately homes of England, and the camera brings us into touch with some of the treasures of each. There are glimpses of famous heirlooms with their natural environment, and the volume is a storehouse of beauty.

Chats on Old Furniture, by **Arthur Hayden** (Fisher Unwin, 5s.), contains hints to collectors, in similar form to the author's **Chats on English China**. It is the hope of the writer that possessors of fine old English furniture may realise their responsibilities to this country.

Under the title of **Dress and Decoration** (7s. 6d.), **Messrs. Liberty** have published reproductions in colours of about a dozen designs for costumes, original, but founded on classic and Renaissance studies. This is no trade catalogue, it is a book for the boudoir. The illustrations suggest wonderfully well the choice gowns and background appointments for which the firm of Liberty is famous.



Papa Painting.

By Solomon J. Solomon, A.R.A.

The Royal Academy.

By A. C. R. Carter.

COINCIDENT with the decline of the prize ring arose the calling of the war-correspondent, for a story of conflict and hostility has always appealed to human nature. Recently the word has gone forth that in future campaigns no chroniclers will be allowed at all, and already such independent witnesses have been removed from the fields in the East. There is a curious interest then in noting that, as the writers on the arts of war have been stilled, those on the arts of peace have been fired. It would seem that the latter have claimed the portion of the belligerent spirit let loose, and scarcely any art writer, in dealing with the Royal Academy at the present time, can refrain from alarms and excursions. However reasonable the demands for administrative reform may be, I do not purpose urging or discussing them in the present article on the

JUNE, 1905.

current exhibition. After all, "the play's the thing," and any quarrels with the management can bide their proper time.

A man views his twentieth Academy, his twentieth Derby, or his twentieth pantomime, from much the same point, with this remarkable difference. He may regret the Epsom, the Drury Lane, of yester-year, but the Burlington House of twenty years ago, never. The embittered pessimist becomes an optimist without knowing it, and has to admit, slow as the march of progress may be, *e pur se muove*. There never was an Academy exhibition without some works of promise, of inspiration and of achievement. It is the business of him to whom the duty falls of writing about an annual display, to search for and find these redeeming features in the huge variety entertainment provided. Surely such a task is



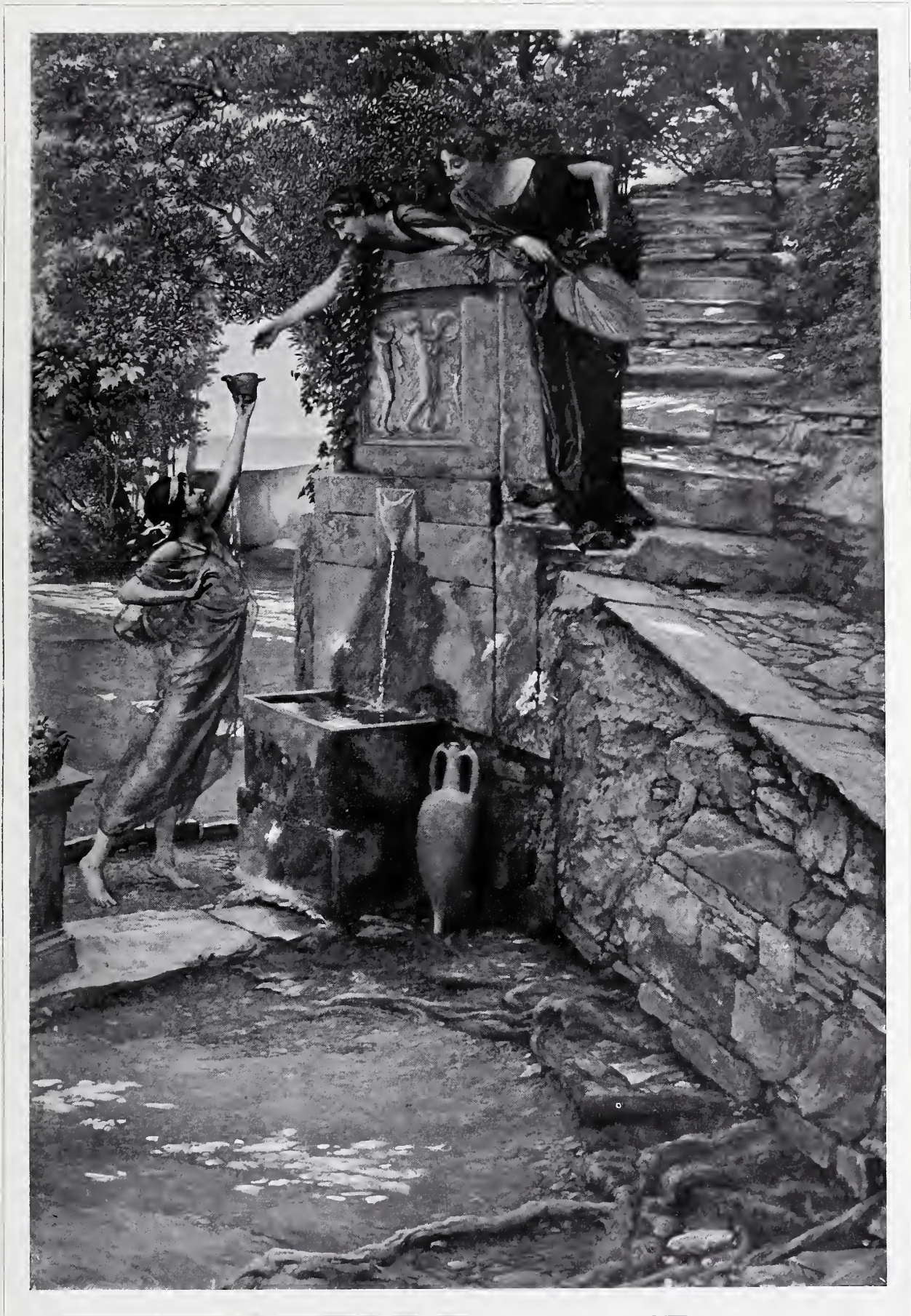
Windsor.

By Niels M. Lund.

sufficient without adding to it a discussion upon what ought not to have been accepted or rejected. The *reductio ad absurdum* would be provided by the Academy (or for that matter, any art society), hiring a few acres of ground for one year, and hanging or exposing every work sent in, however good, bad or indifferent.

But enough of Utopian nightmares; sufficient for the day is this 137th annual exhibition. As heretofore, it is impossible to escape the Sargent sway, or to treat it otherwise than a law unto itself. Mr. Sargent has long since passed the stage when it was profitable to compare him with other artists. He has erected his own standards, and if it is necessary to institute any comparisons, he must be compared with himself. In his technique he has got clear of the methods of Carolus Duran; to break through my own rule about comparisons, a mild interest might be taken in hinting at the affinity of Mr. Sargent to the Spanish artist Edouardo Zamacois, who died in 1871. Further to digress: in the spirit of his art he restores the aims of Reynolds and his peers; and in this connexion it is curious to recall the words of William Hazlitt, written eighty years ago: "The English seem generally to suppose that if they only leave out the subordinate parts, they are sure of the general result. The French, on the contrary, as erroneously imagine that, by attending successively to each separate part, they must infallibly arrive at a correct whole, not considering that, besides the parts, there is their relation to each other, and the general expression stamped upon them by the character of the individual." What a

complete *volte face* has been brought about in the two nations' points of view since these words were written! Proof of this is immediately to hand on the title-page of the current catalogue, for we have the quotation from Plato's *Republic*, inviting the English artist to do what the French artist used to practise: τὰ προσήκοντα ἐκάστοις ἀποδίδόντες τὸ ὄλον καλὸν ποιῆμεν. Mr. Sargent arrives at the completion of his intention by thinking only of the unity, and letting the parts fall into their due order of importance. His emphasis and his motive are achieved by selection and rejection. How far the striving after the emphatic note is luring Mr. Sargent into an overwrought display of his powers is another matter altogether, and one which requires much balanced judgment. It is obvious and reasonable to suppose that he reads into his sitters certain insignia of character and temperament, or, at least, their characteristic outlook on the world. The result is invariably of considerable human interest, and for names of portraits one is instinctively tempted to substitute those of qualities, attributes or emotions, so readily apparent is Mr. Sargent's use of persons as vehicles for expressing abstract ideas. Thus, in this year's portrait of the centenarian Manuel Garcia, we have the modern counterpart of a Dürer pictorial thesis, the pith of an old morality play, the shuddering presage of dissolution, an unlabelled *memento mori*. And it is like being invited to a parlour charade, to which the answer is *maitresse-femme*, when we stand before the superb make-believe of imperious disdain expressed in the tense profile and pose of the Countess of Warwick. So, too, we have



The Cup of Tantalus.

By Sir Edward J. Poynter, P.R.A.



The Kite.

By Charles Sims.

the sudden grip of the past, the present, and the future glory, condition, and state of the historic house of Marlborough in the huge *portrait d'apparat* which will be hung at Blenheim. Oh, to be able to see this with the eyes of a

Hazlitt. No detail has been wholly rejected; but each part has been so judiciously weighed and ordered that a well-balanced unity has been woven. The effect floats to the vision; there is nothing insurgent in the scheme. The

hundred years hence, and to feel unreservedly its strangeness, its audacity, and its truth! Or to rejoice again in the elusive grace of the hoyden in full sail of the '*A vele gonfie*,' in the quiet repose of method of the man's portrait in the gem room, or in the subtle study of tone in the '*Lady Helen Vincent*,' as if flesh were porcelain held against the light.

In seeking relief from the insistence of Mr. Sargent's art, some people fly to the harmless anecdote in paint, the unemotional setting down of a likeness, or some quick-firing machine in thrilling colour detail. Others will prefer to find it provided by Mr. Orchardson and Mr. Edward Stott. The former's '*Howard Colls, Esq.*,' fulfils the painter's intention by methods which seem to unite those noted on both sides by



The Incoming Tide on the Cornish Coast.

By B. W. Leader, R.A.



Grasmere Rush-bearing.

By Frank Bramley, A.R.A.

reticence and concealment of art are a solace. A quiet study of a face in a quiet light, of a face in a plane further from the observer than from the background, that is all. If Mr. Stott does not altogether hide from our view the slow and patient toil put forth in the building up of one of his tenderly chosen views of Arcadian simplicity, he does not fail to make his theme live and breathe. As in Mr. Orchardson's case, no part of the canvas has been untouched. Mr. Stott's technique indeed demands an extraordinary amount of labour even on details which are of very little importance. He yet contrives to establish a proper order of emphasis. Thus in the shippon scene the scale is governed by the light from the candle held and shaded by the hand of the little maid. We see with certainty how much of the interior and the figures are

affected by this, and with what care detail in shadow has been treated. Between the girl and the returning shepherd holding the bleating lamb is a wonderful glimpse of the outer evening twilight seen through the open door. For a long time I have been thinking that if any painter could possibly blend the methods of the pre-Raphaelite and Barbizon schools it would be Mr. Stott, and the tiny canvas this year fortifies me in this belief.

Mr. Arnesby Brown, if less individual than Mr. Stott, is also less obsessed by the things before his eyes. He feels the rhyme and not the blank verse of Nature, and measures and composes with an eye to form and balance. This lyric sense is also shown by Mr. George Wetherbee, and his landscapes are always peopled by swains and shepherdesses of poetry. His convention has become fixed, and although



The Interval.

By J. Seymour Lucas, R.A.

a trifle artificial, it is never lacking in pleasing grace. Without breaking new ground, he has never hit upon a better arrangement of his pictorial devices than that shown this year in the pastoral 'Hark, hark, the Lark!' (p. 171). On the other hand, Mr. George Clausen has made a courageous endeavour to break away from a settled recipe of style. 'A Morning in June' is a cheering harbinger to meet on entering the Academy. He has not quite adopted the banked-up shadows on each side of the foreground—the convention of a Gainsborough landscape—but the leafy masses to the right and left indicate that, from the mouth of a wood, the painter has looked upon a distant mead flecked with sunlight and shadowed with cloud forms. It is the glimpse of a moment rendered on the canvas with astonishing certainty of effect. The picture is so essentially in the direct path of vision that it is only after an interval that the eyes are lifted to take in the topping sky with the two bulbous cumuli overhanging the scene. The success of this work produces the result of making the rest of Mr. Clausen's contributions appear trite and hard. Mr. La Thangue has been content to repeat former successful experiments, of which the luminous saffron scheme, 'Selling Oranges in Liguria,' is perhaps the best example of his mellower treatment of sunlight. The older school of landscape painters—shall they be called the panoramists?—continue in their wide expanses of land or sea surveying, which mightily please the free-born Eng-

lishman. The cunning perspective of these essays always carries weight and conviction, and the man pent up in cities feels grateful to the artist who reminds him of a holiday and of an unfettered outlook upon a long stretch of field and water. First of this band of veteran prospectors, to whom the public gladly yield their gratitude, is Mr. Leader, and no seaside tourist can escape the flutter of the real thing in the 'Incoming Tide' (p. 168). The hastily dressing bathers in the distant cove unite art and experience in a bond of sympathy, and make their appeal to the crowds of visitors as certainly as do the four unfortunate people in Mr. Collier's rendering of an unpleasant squabble at cards. Both Mr. Murray and Mr. East send transcripts of beautiful scenery on a large scale. This year Mr. East seems to have developed an incisiveness of outline in his romantic landscape figures, but one turns with pleasure to the unforced and well-composed 'Early Morning in the Cotswolds.' A young recruit in this class must be recognized in Mr. Niels Lund. For some years he has been making headway, and many will find his glowing view of Windsor alive with atmospheric truth and beauty (p. 166). In a different key of light, but with an unerring regard for tonal unity, is the late Mr. Boughton's 'Winter in the Marshes,' a valedictory performance in consonance with his best and earlier achievement in landscape.

The room in which this hangs contains another work by a deceased artist, one which, by a consensus of opinion, is



'Hark! Hark! the Lark!'
By George Wetherbee.



The Painter's Family.
By George Harcourt.



Winter Willows : South Tyrol.

By Adrian Stokes.

of masterly handling. Perhaps the painter's gospel of the light and air of the open is more illustrated in this 'Cubbing with the York and Ainsty,' by the late Charles Furse, than in any other work in the exhibition. The problem set by the artist to himself is that of painting portraits in a landscape so that the play of light and shadow of out-of-doors shall never be in doubt. It is necessary to make this simple statement because, in the past, picture galleries have been filled with portraits of people set in the open, but rendered as if they were in an interior. No one can look at this composition without feeling at once that he is standing in the moorland air close to this moving and spirited group of young life and action. At the bottom of the slope beyond there is a sharp glimpse of the huntsman and cubs, giving a swirling sense of movement, and painted as an impression and not as an inventory. I can well imagine the resentment of the Yorkshire huntsman at not being able to count and identify his pack in this picture, but he can number them when they are asleep in their kennels.

By being hung in the same room as the late Charles Furse's picture above mentioned, Mr. Frank Bramley's 'Grasmere Rush-bearing' (p. 169) loses its well-intended effect. The painter has been evidently prodigal of pains in arrangement, and his illustration of an archaic festival of the Church shows close observation, and an artist's skill in suggesting joyous actuality. The fine background of the Gothic pile

against a powerful sky gives a solemn foil to the prattling group of children, but the composition cries out for illumination. A sunbeam or two radiating the happy throng, some quickening shaft of light, and the picture would be alive. It is this love of luminosity which has always appeared to me to inspire the work of Mr. Charles Sims, a young painter who since 1896 has grown apace. In a measure his outlook on the light and air of life is akin to that of the late Mr. Furse. A suspicion of crudeness of colour attaches to him, but there is no gainsaying his grip of the fresh open air. He finds delight in watching the breathless movements of children, or their tense eagerness at play. In 'The Kite' (p. 168) he gives a sparkling glimpse of his subject, and in a warmer scheme the picture would be entirely successful. Another promising artist this year is Mr. Val Havers, whose 'Spring Fantasy,' in the first room, must appeal to many as a clever capture of glad colour and spirited movement. Away from all these joys of the expansive air, Mr. Tom Mostyn, who can feel landscape in a Constable mood, has torn himself, and with grim purpose has gone indoors—and into a doss-house at that—for a subject. He has found it as if he sat in the inglenook of the vagrants' shelter, and had looked for long upon the set and hopeless faces in the glow of the fire. As Bridge is now more fashionable than slumming, the Hanging Committee has apparently shied at waking the consciences of its patrons, and has hung this powerful study of despair and



Scouts.

By W. B. Wollen.

callousness high above the head of the 'Countess of Warwick.' But even there the work looms forth, and the note struck by the figures in the strong glow or deep shadow cannot be escaped. When Frank Holl was alive, such a picture would have drawn the town. Yet it may be well that Mr. Mostyn has not been unduly encouraged, as the signal would have been given to a host of imitators anxious to thrill, but without the resources of making their works of artistic value.

As it is, the Academy has held, during recent years, quite enough of the latter class of sermons and stories in gilt frames.

In the classical, archæological, and decorative fields of genre, Sir Edward Poynter, Sir L. Alma-Tadema and Mr. Seymour Lucas again take pride of place. The erudition, research and connoisseurship respectively exercised by these eminent artists are so profoundly united with their pictorial



Rating a Stowaway: The Skipper's Decision.

By Herbert E. Butler.

labours as almost to preclude any discussion which strips the result of the lore and knowledge brought to bear upon its fashioning. And these learned painters seem frankly to appeal to a public which shall recognize all the mental equipment necessary before even the canvas has been touched by the brush. Suffice it, then, to say that 'The Cup of Tantalus' (p. 167), 'The Finding of Moses,' and 'The Interval' (p. 170) afford more than purely pictorial opportunities of consideration. On the present occasion one finds the rich colour accessories of Mr. Lucas's decorative interior the most satisfying of the three. Reverting to the portrait section of the exhibition, there are works which demand notice in this short review. The portraits of state in the present Academy will naturally be much observed and discussed. That of His Majesty the King, by Mr. Harold Speed, is essentially a factual record of insignia and circumstance, without the uplifting motive of suggesting, in the rendering of the central figure, the idea summed up in the word kingship. It may well be, however, that absolute truth to feature and expression, without any display of thought-reading on the part of the artist, has been demanded. Verisimilitude of likeness and of accuracy of decorative accessories have evidently, too, been required of Mr. Luke Fildes in his presentment of Her Majesty Queen Alexandra. Both these works must be accepted as representing their distinguished sitters "in their habit as they lived," without the adventitious aid of theatrical effect. For a similar reason, the air of conscious war-lordship in Mr. Cope's portrait of H.I.M. the German Emperor will be recognized as true to life and to its subject. In Mr. Herkomer's huge machine the *tour-de-force* of Academic portraiture this year must be acclaimed. It would be idle to admit that an æsthetic pleasure can be taken in this vast canvas delivered up to the realization of a Bavarian Communal sitting, but it would be equally impossible to deny the extraordinary power and skill of the composition. It is

a triumph of rugged actuality. The modelling of the figures against the light is masterly, and however uninviting the subject may be, it stands before us living and real.

Mr. Solomon, on the other hand, has had everything at call to make his family group of æsthetic value (p. 165). The grouping in the decorative interior has been adroitly managed. The charming profile of the lisping child gives the key to the scheme, and considerable cleverness of execution marks the rendering of the boy standing in the line of light which traverses the room. Mr. G. Harcourt's version of his domestic circle has even more obvious difficulties of arrangement (p. 171), and he has contrived to suggest with much truth the successive receding planes of depth in his spacious composition.

It is impossible to include, in the confines of a short article, notice of every interesting work; but the portraits by such men as Mr. Shannon, Mr. George Henry (whose fine tonal scheme, 'The Chinese Kilim,' is a superb piece of brushwork), and Mr. Mouat



"Now came still evening on."

By Joseph Farquharson A.R.A.

(By permission of Messrs. Frost and Reed, fine art publishers, Bristol, who are publishing an engraving of the subject of important size.)

Loudon must be mentioned, however briefly. And in the field of pastoral Mr. Austen Brown, if less ambitious than at the New Gallery, earns distinction. Those, too, who admire the delicate atmospheric studies of Mr. Adrian Stokes will again find a characteristic example of his powers in 'Winter Willows' (p. 172), which makes one of the group of fine works in the gem-room. One of our illustrations, also, is a reproduction of Mr. Joseph Farquharson's impressive vista, 'Now came still evening on' (p. 174). Of the pictures of story and illustration there are, as usual, numerous examples which call for neither comment nor explanation, but Mr. Wollen has shown some of the Meissonier spirit of execution in 'Scouts' (p. 173), and Mr. H. E. Butler's 'Rating a Stowaway' (p. 174) is quite good in its class of genre.

The young black-and-white artist, Mr. Austin O. Spare, exhibits a promising imaginative drawing, 'The Resurrection of Zoroaster' (p. 175); and lastly, in an exhibition lacking works of sculpture of the first rank, one notes some conscientious contributions by Mr. Derwent Wood, Mr. Gilbert Bayes, Mr. Drury, and Mr. Albert Toft, whose 'Maternity' (p. 175) is to form part of a memorial to the late Queen Victoria at Nottingham.

IT was a fortunate idea to retain for the presidential speech at the Academy banquet official tidings of the first purchase under the Chantrey Fund since the issue of the report of the House of Lords Committee. Charles Wellington



The Resurrection of Zoroaster.

By Austin O. Spare.



Maternity.

By Albert Toft.

Furse's 'Return from the Ride' (p. 143), priced in 1903 at £1,000, we believe, is an eminently welcome acquisition, by an artist who was rapidly becoming a master. The equestrian group represents Mr. Aubrey Waterfield, himself a painter, and his wife, a daughter of the late Sir Maurice Duff Gordon.

IN one respect, at any rate, the Chantrey Trustees have followed the "suggestions" of the House of Lords Committee: as had not been the case since 1891, they have bought outside the Royal Academy. So far that is to the good. Their first purchase at the "Old" Water Colour Society's is a justifiable one: Mr. Edwin Alexander's 'Peacock and Python' (£180) (p. 192). From the New Gallery comes Mr. Harold Speed's 'The Alcañtara, Toledo' (£105) (p. 183). In the same room is Mr. Edward Stott's 'Cider Harvest,' which might with great advantage have

been chosen: it was, we understand, considered. The purchases at the Academy this year are Mr. Edgar Bundy's 'Morning of Sedgemoor' (£600), Mr. Aumonier's 'Black Mountains' (£420)—his 'Sheepwashing' was bought in 1889 for £300; Mr. E. Harrison Compton's 'Autumn in the North Country' (45 gs.), and Mr. F. Cadogan Cowper's 'St. Agnes in Prison receiving the "Shining White Garment."'

IF, as has been suggested by Sir Edward Poynter, and approved by the Prince of Wales, a statue of Watts is to be erected, to whom shall the work be entrusted? That is an important question. In the Watts room at the Tate Gallery there is, of course, the bust by Mr. Alfred Gilbert, and if his health permitted, what a fine statue, emblematic of the art of Watts, he might achieve! But would not the best of all be Watts' own 'Physical Energy?'

A FEW statistics about the 137th exhibition of the Academy may not be uninteresting. Of the thirty-eight Academicians—Mr. David Murray and Mr. John M. Swan are as yet R.A.'s-elect only, and thus the forty is short by two of its complement—ten are absentees, including Mr. Abbey, Mr. T. Brock, Mr. Crofts, and Mr. Alfred Gilbert. The remaining twenty-eight send in all ninety exhibits, Mr. Sargent being the only one to contribute his

full number of six oils; Mr. Seymour Lucas and Mr. R. W. Macbeth, the others who exercise their full rights, sending respectively two and three works to the black-and-white room. Professor Herkomer is represented by four oils and one water-colour, Mr. Sant by five oils, including two little landscapes, and no other member sends more than four exhibits. Of the thirty Associates, three only are unrepresented: Mr. Belcher, Mr. Brangwyn, Mr. David Farquharson, the last of whom would have shown by constitutional right for the first time. The twenty-seven A.R.A.'s send ninety exhibits, exactly as many as the twenty-eight R.A.'s. Like Mr. Sargent, a second portraitist, Mr. Cope, sends six oils, then comes Mr. J. H. F. Bacon with five, and Mr. Goscombe John with as many pieces of sculpture. By an unwritten law, Associates who contribute more than four works are apt to have one of them at least ill-hung. Hence only the two painters named exceed this number. In all, members and Associates are responsible for 180 exhibits, or almost exactly ten per cent. of those on view. It is estimated, by the way, that on the average each work exhibited at Burlington House attracts about 150 persons during the three months. Thus, roughly, the attendance works out at 300,000. The total number of exhibits this year is 1,832 against 1,842 in 1904. Non-members are responsible for 1,645 of these, 902 men sending 1,195 works, 357 women 450 works.

Aubrey Beardsley.

THESE is, we suppose, some sort of justification for the publication of the present book*; but there is none, we fear, with which we should be wholly in sympathy. What Beardsley's position in art may be ultimately is still largely an open question. That his career was meteoric, that he made a great impression on his time, that he established a sort of following—not with the happiest results,—these matters are beyond dispute. To those who knew him, he appeared tactful, ingenuous and impressionable. His personality was frank and engaging, a little fantastic perhaps, but fundamentally neither vain nor frivolous. He was young, experimental, neurotic. When, in his later boyhood, he discovered in himself a talent for drawing, he spared no pains to develop it. He became an honest and strenuous draughtsman, and, had he lived, he would no doubt have produced work of enduring value, free from tricks which set small artistic coteries agog. Aubrey Beardsley was a brilliant young man; he had a great success; he fell ill, and died at the age of twenty-six. What more need be said for the next half-century or so? For the curious in art, are there not his drawings in many magazines and portfolios? Our complaint against the publication of the present book is that it does not appeal to the curious in art, but to the curious in pathology. If a Rousseau or a Marie Bashkertsieff cares to lay his or her soul open to the world, that is his or

her business. Diaries and memoirs are certainly among the most interesting things in literature; but these are written, if not always with a view to publication, with, at any rate, a sheepish glance at the printer's devil. Such lucubrations are, in the nature of things, self-conscious, achieved by method and industry; they are the writer's realisation of himself as a human document, which presupposes, to some extent, publication. It is, in such circumstances, eminently justifiable. But private letters are not on all fours—especially letters written in the spirit of intimacy, affection, and it would seem, gratitude, which mark those contained in Mr. Gray's volume. The only possible excuse for their being given to the world, it seems to us, could exist in the desire of the writer; and it is not stated whether this was so or not. Letters of this kind one does not show indiscriminately, even to one's friends; and if the reserve, which is naturally observed in the ordinary relations of life, may be broken because one's correspondent happens to be a person of note, the possession of a reputation may seem rather a costly matter. We have rarely read anything more painful than these last letters of a flickering life—these alternations of hope and despair, where resignation could alone avail. Mr. Gray would seem to have provided us with the spectacle of a soul in limbo, fortified, no doubt, towards the end by religious ordinances. The moral purpose of the book is unmistakable; and here we seem to see Mr. Gray's purpose also. His editing, with such an end in view, is as irreproachable as would be expected from a writer of his attainments.

* *Last Letters of Aubrey Beardsley*, with an Introductory Note by the Rev. John Gray. (Longmans, Green, 5s.)



Making Lace in Buckinghamshire.



Making "Threepenny Spot."

Buckinghamshire Lace.

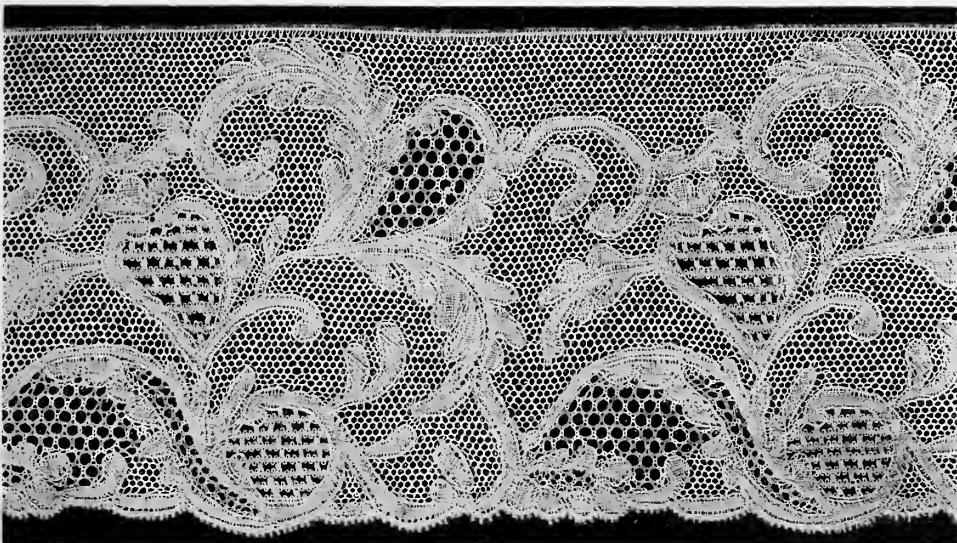
By R. E. D. Sketchley.

IF one goes down into Buckinghamshire and, while watching the swift passes of the lace-maker's hands over the pillow, gets into talk about lace-making, one

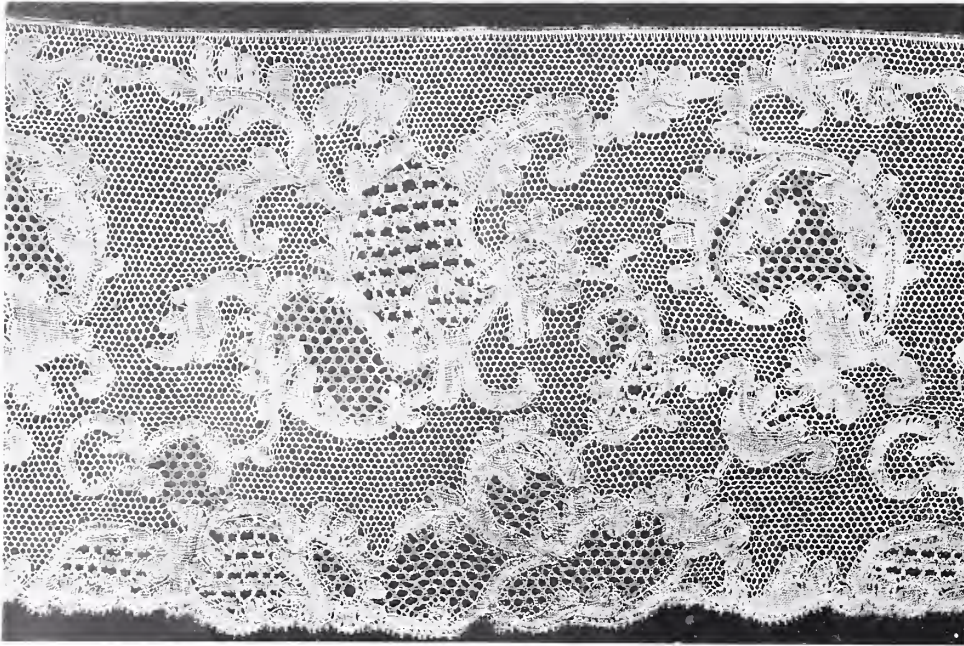
may learn something good to know. Here, in minds that know nothing of the teachings of Ruskin and Morris, there lives the craftsman's spirit, going simply and quietly about

its business, glad to be employed, and proud of everything belonging to the work.

It sounds Utopian, but the story of pillow lace-making in the Midlands is one of very actual fact, of prosperity wrongly used, of distress and confusion, and, finally, of rescue, only just in time to save a beautiful craft. Yet, through it all, while the bigger industries were being swept into the factories, to lose there all that made them valuable in the national life, there lingered in the lace-making villages and small towns a fragment of the spirit that found in work a pleasure for good days and a solace for



Design adapted from one a Century Old.



Scroll Bucks Half-stitch Lace, made from design said to be nearly two hundred years old.

those that were hard to live. For this reason alone, the lace that illustrates this article, pillow-point made in Buckinghamshire within the last months by workers who are the daughters, grand-daughters, great-grand-daughters of lace-makers, is of rather unusual interest. Tradition is behind it, and its relation to the lives and memories of the lace-makers is, perhaps, the best fragment left to us of the time when pleasure was the breath of daily labour. Obviously, to claim this for the Buckinghamshire lace industry is also to affirm that the lace is beautiful in itself. The illustrations prove it, in any case, and, to those that can "read" lace, tell the story of the workers and of the work as fully as any written account.

But there are matters of interest not to be divined through study of the lace, and some account of the industry, past and present, will, perhaps, serve to direct farther attention to the beauty of design and workmanship that has always distinguished Buckinghamshire Point. First, one must make it clear that only this finest and most characteristic of the laces made in the Midland counties is considered in the present notes. Other laces—Maltese, Yak, Torchon—are made side by side with the "half-stitch lace"; but these, which may be considered as accidental forms of the industry, are secondary in interest. The causes that led to their being made, however, are essential to the subject, and must be touched on in this place. At the beginning, Buckinghamshire lace-making was the fine industry that has been lately revived. But the fashion for cheap lace, consequent on the introduction into the market of machine-made laces, drove the hand-workers to produce coarser fabrics, if any sale was to be found for their labour. In those years Buckinghamshire Point, with its intricate fineness, its dependence on parchments that

—unlike Honiton patterns—must be specially designed, had no chance. The best workers either turned right away from lace-making that had become a drudgery, or put what they could of their skill and intelligence into working faster than the young ones. In some cases, too, they improved the fabric. Buckinghamshire "Maltese," for instance, is generally finer than the original, and old lace-makers have their stories to tell of improvements made, and of the better money those improvements brought. But the women that bettered "Maltee" lace, and invented quicker ways of work, were of the older generation, who, since childhood, had been

fully skilled in their trade. Some of them are at work to-day, able still to "beat the young ones" in skill and in speed, though age and failing sight keep back the clever hands.

If these, then, are the best lace-makers, what is likely to become of Buckinghamshire Point in a few years? Is it an industry only revived to pass away with the old workers whom the Midland Lace Association, the Buckingham Lace Industry, and kindred societies are now employing? There is hope that this loveliest of English laces is not so fated. But, to make the hope a certainty, wider knowledge of what has been done by these associations, and of what they are trying to do, is needed among lace-lovers and those caring for the arts of daily life.

To-day lace of pure design and fine quality is being made in many Midland cottages, and the lace-makers are



Collar of Regency Bucks Lace. Design dating from Regency of George IV. The Regency Ground Net is also called Cut Stitch or French Ground.

proud to show their work, proud of the pretty old bobbins that hang round their pillows, and of winders and "horses" handed down from past generations. Some little girls, too, are among the workers, making the simpler edgings, and getting ready to leave "little bud" or "threepenny spot" for more intricate patterns. Thirty years ago you would not have found the mothers of these little girls consenting to their learning work that was known only as a drudgery, and you might have gone to many cottages before finding lace of any width or importance in progress. Asking for such lace, it might have been brought out of the place where it had been put when the lace-worker found her market gone, and put aside parchments, pillows, and bobbins as things of no more use. The old parchments were boiled down for glue; the rest of the lace-maker's outfit, including the trained intelligence and skill, were not even of so much value. Thirty years, then, has seen a change for the better, and what has been done these last years is likely to be more effectively done in the future, now that the industry has once again begun to take hold in the village life and in the interest of the public. But there are many difficulties in the way. It is neither possible nor



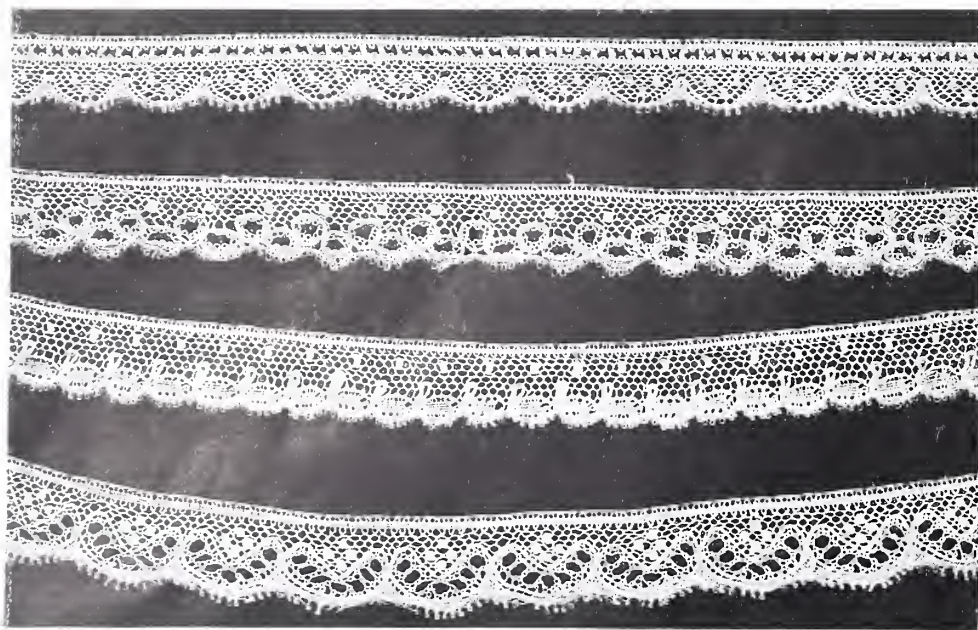
Parchment for the Regency Bucks Lace Collar (p. 178).



Old Bobbins and Tally. An inscription runs round one of the bone bobbins; the other bears a name.

desirable that the old rigorous system of teaching, that turned out ten-year-old lace-makers able to earn five or six shillings a week, should be revived. In these days one has no desire that the village should gain in prosperity by lace-schools, where babies of five or six were kept at work for ten hours a day, sticking in their pins at the rate of ten a minute in fear of the cane. The little lace-makers of to-day know no "tells" or verses sung by the children to mark the progress of their work; St. Thomas's Day or St. Andrew's Day—"Tandering Feast" in local speech—are no special holidays to them, and they do not "keep Cattern" with the baking of Cattern pies. But three saints' days and a few rhymes were not enough to sweeten the toiling lives of the boys and girls whose underpaid labour made the lace-schools profitable fifty years ago. Neither was it to the good that pillow lace-making should be so paying a business that the men as well as the women and children worked at it. The cost of the "candle-block" and fire had to be considered, and the overcrowding of men and women in rooms where no inspectors came was hardly to the advantage of life in lace-making villages. That was the worst time for Buckinghamshire lace-making—worse, from the social point of view, than the bad times when the workers, instead of from £1 to £2 a week, were making three or four shillings.

If the prosperity of lace-making implied either toiling children working feverishly through the long hours, or home-labour under such conditions, then obviously it was a good thing that fashion ceased to want Buckinghamshire lace. But of course it implies neither. The prosperity that

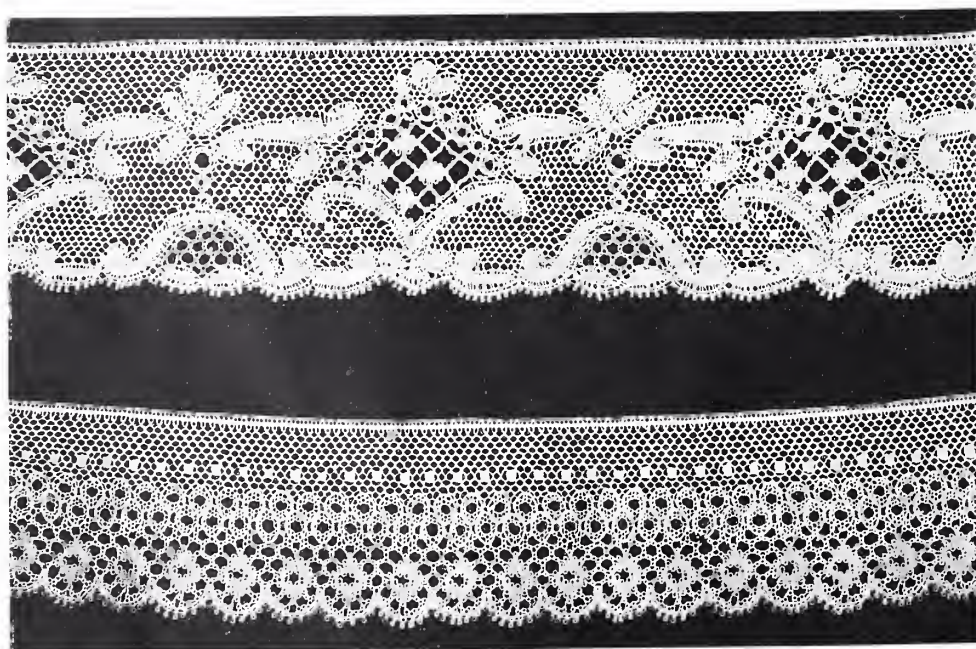


Edgings: 1. Adapted from design dating from the reign of William and Mary.
 2. Design chiefly used for baby's caps in former days.
 3. Design originating in Oxfordshire.
 4. Nineteenth Century design.

resulted in the evils mentioned was no genuine support of the industry. It resulted from either a sudden turn of fashion from foreign laces to English, or, generally, from the outbreak of revolution or war in continental lace-making countries. At such times English lace had the command of the market, and lace-making became profitable to employers of labour, and as a means of livelihood. The real conditions that keep the art in true and valuable relation to life are to be seen in Buckinghamshire to-day, and the prosperity one desires to assure for the industry is the steady recognition of the work as something of essential beauty, honestly and finely made, and of pure design. Such recognition would mean the assured revival of pillow-lace making as a home art. That is what it ought to be, and what it has been, when the best lace and the best lace-makers were made in English villages. A merely fashionable demand that takes it out of the home, that makes it the sole means of livelihood, is impermanent, and does harm to the real life of the industry. It is as a home-art, practised by the mothers when the children are at school, by old women, or girls and children in their leisure hours, that English lace-making is on its true basis. In continental countries, where the convents are the natural centres of such deliberate handiwork, girls may earn their living at their pillows. In England they would be wise—if they get the chance

please the mother, and others have texts on them. The bobbins of carved wood are equally delightful and various; and the "jingles"—the loop of beads that weight bobbins and tallies—are of all sorts of many-coloured beads, with mostly a patterned bead in the centre. One would like to think such bobbins were being made to-day, and that little workers now coping with the mysteries of "threepenny spot" will come to associate their lace-making with their lives, as did the generation that "wetted the candleblock," and rose to the cry of the bell-man to bake their Catterm pies.

Finally a word as to the present standing of the Midland lace industry. In the old days buyers travelled over the



1. Queen's Pattern, an old-established design.
 2. The wider "Turning River." A Bedfordshire Lace made in Bucks.

—to do as some little Buckinghamshire girls are doing to-day, to learn a quiet, clean, and beautiful craft that they can practise wherever they are, and that is both pleasant and profitable.

One has only to look at the bobbins and tallies on any pillow whose owner comes of a lace-making family to see the happy relation between the life and the craft, when rightly practised. There are bobbins of bone, carved and pricked in all sorts of pretty ways; some of them are sweethearts' gifts, bearing the name of the giver or of the girl who was to remember her sweetheart at her work; some of them have the names of the children pricked, to



BUCKINGHAMSHIRE LACE

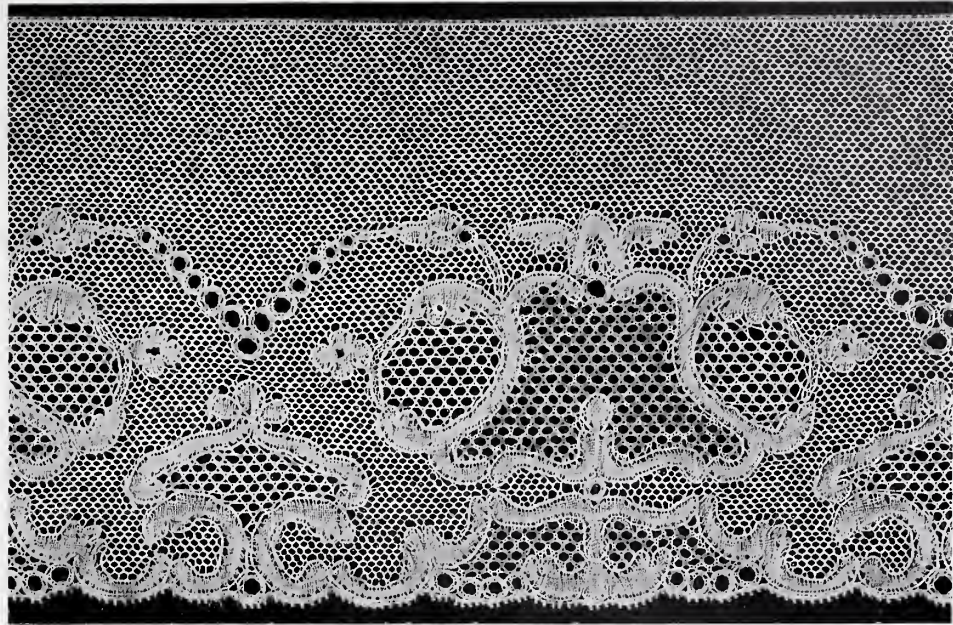
The Tulip Design; also called the Tiger Lily.

The Tulip Design, reversed, and with open rounds in place of cloth work fillings.

The Duchess of Clarence Pattern.

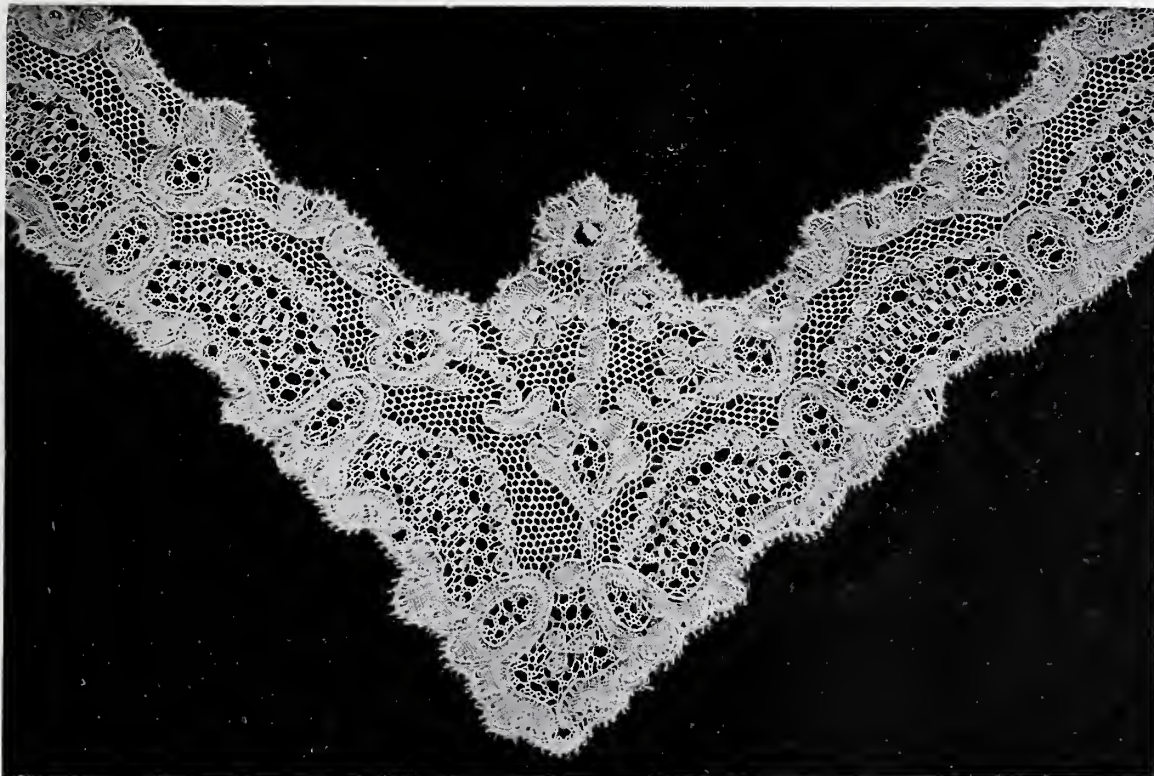
The Scabious Pattern.

counties buying the lace, selling the "parchments" ready pricked, and generally keeping the workers in connection with the market. When the industry declined the trade of buyer naturally ceased to be profitable. At the present time their place—and a great deal more than their place—in the scheme is taken by associations of ladies, such as I mentioned above. About Buckingham, in Winslow, Paulers Pury, the Thame district, Towcester, Princes Risborough, the laceworkers are kept employed, have parchments procured for their use from all sources—some of the designs being 200 years old—and benefit by the freely given services of the ladies forming the various lace associations. Farther, every effort is made to improve those workers who were only trained in childhood to make the cheaper laces, and to interest the



Bucks half-stitch Lace. Old design.

children in lace-making. All the business or organisation passes through the hands of these helpers, and all profits go to the workers.



A Twentieth Century handkerchief border.



Montrose.

By Robert W. Allan.

The New Gallery.

By Frank Rinder.

THE absence of anything by Watts, the presence of Mr. Havard Thomas' 'Lycidas': negatively and positively these are the chief things of note in connection with the eighteenth Summer Exhibition in Regent Street. Since its foundation in 1888, the noble art of Watts has been closely associated with the New Gallery; his death robs it of its most potent supporter. Because, without justification, Mr. Thomas' life-size statue in wax was rejected by the Academy, it has suffered from an excess of praise. As an extraordinarily close, earnest and able study of the human figure, it deserves high commendation; its shortcomings, as it seems to me, are an incertitude of pose and a too unquestioning adherence to proportions as present in the model—some of the details are exquisite. To imbue it with a "living life," such as summons us to the heights in Milton's lament for his drowned friend, with a life and beauty such as dominate the stone in great pieces of sculpture, it would be necessary for Mr. Thomas to relinquish minute truthfulness to the model, in order to attain those larger phrases, those bigger aspects of truth, celebrated in a hundred ways

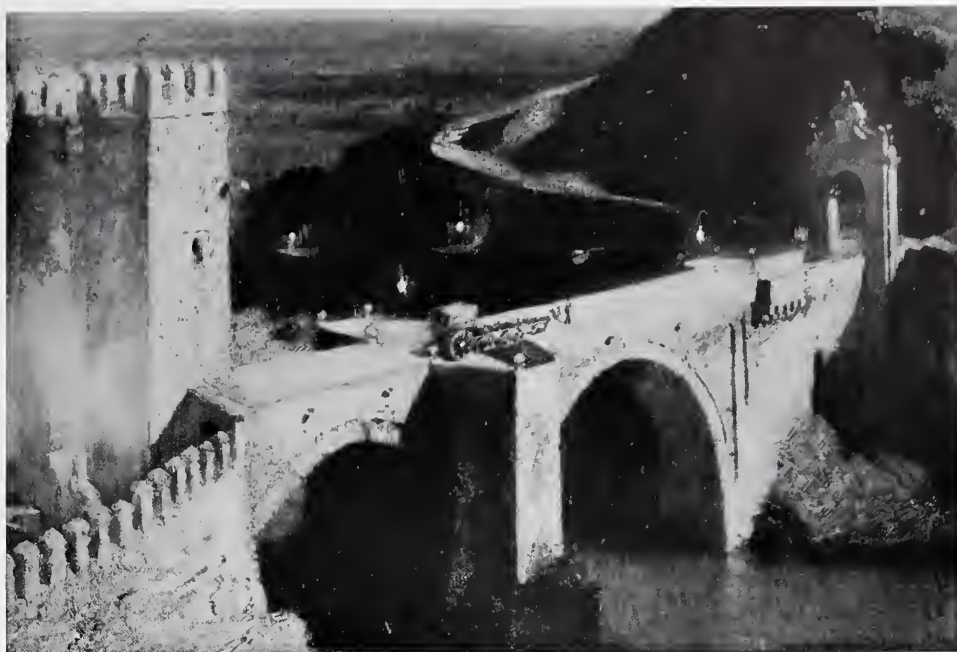
in noble art. As a foundation for future endeavour, the 'Lycidas' takes a prominent place among modern works; judged as an end in itself, from the standpoint of an expressive design, of a satisfyingly-proportioned figure, of rhythm in the round, it is less of an achievement than several earlier pieces by Mr. Thomas on a much smaller scale. Apparently, his way is to concentrate overwhelmingly on the model, and afterwards, with increasing passion, to seek more interpretative syntheses.

In general, the show is the reverse of exhilarating. If meretricious exhibits are fewer than at the Academy, they are present in dauntingly large proportion. As Mr. George Henry and Mr. Austen Brown have taken to showing at Burlington House, Sir George Reid, Mr. Lavery, and Mr. Leslie Thomson are of the few notable painters who do not divide their works between the two big summer exhibitions. Thus the New Gallery comes more and more to lack the distinctive character which belonged to it in the days of Burne-Jones. In portraiture there is nothing comparable, as a brilliant realisation of character and accessories,

with Mr. Sargent's 'Sir Frank Swettenham.' The lithe, military figure, in white linen suit, accustomed to command, has here authority in a composition full of threatening accessories: a huge globe, placed so as to show the Antipodes, the red and gold brocade, most persuasively handled, and a crimson curtain. There are some disconcerting features: the sloping floor, for instance, and, as design, the bulge of assertive white at the knee of the right leg—one of Mr. Sargent's waywardnesses. But this man of action is another of his splendid, unbiased observations, a character reconstructed with rare skill from its outward aspect. The close-fitting black dress in 'Mrs. Ernest Raphael' will

not compare with that in the 'Madame X.', recently seen at the Carfax Gallery; the still-life details, however, are not less good than usual. As for 'Mrs. Adolph Hirsch,' the swiftly-pulsating life of Mr. Sargent's art will not brook confinement in an oval space apparently.

There is hardly less fundamental brain-work in the portraits of Sir George Reid than in those of the Anglo-American; but he lacks the flashing assurance that enables Mr. Sargent to stake all on a glance, to disengage essentials, and to emphasise them. On the other hand, for weight, sobriety, solidity and vigour, Sir George has few, if any, equals. The head in his 'Balfour Browne, K.C.', has a



(Chantrey Purchase.)

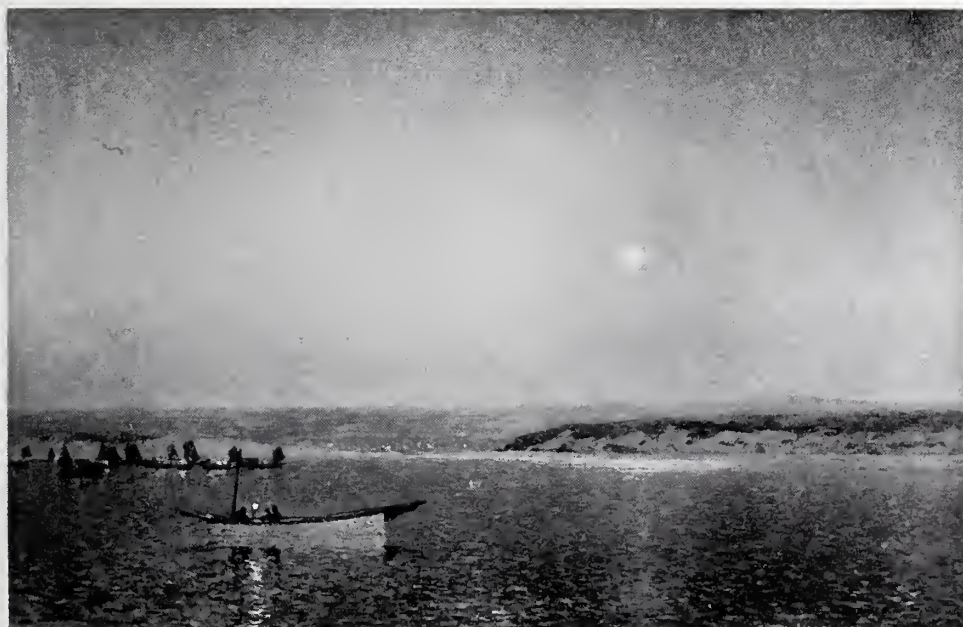
The Alcañtara, Toledo, by moonlight.

By Harold Speed.

sculpturesque veracity, the eyes have a keenness which arraigns what is superficial in many other portraits. Decorative rather than searchingly human is Mr. George Henry's 'The Satin Gown,' bold and simple in design, and telling well from the farther end of the gallery. The satin dress, the gray wall, the window flecked with light, are remarkably happy features. The 'Madame Colette Wily,' of M. Blanche, is, unquestionably, adroit and clever; though this is cleverness of a kind that must leave out of account finer accents and significances. Mr. Lavery's 'Lucia, Daughter of Mr. Justice Darling,' a felicitous harmony in browns, with notes of violet and gold, is a more complete success than his full-

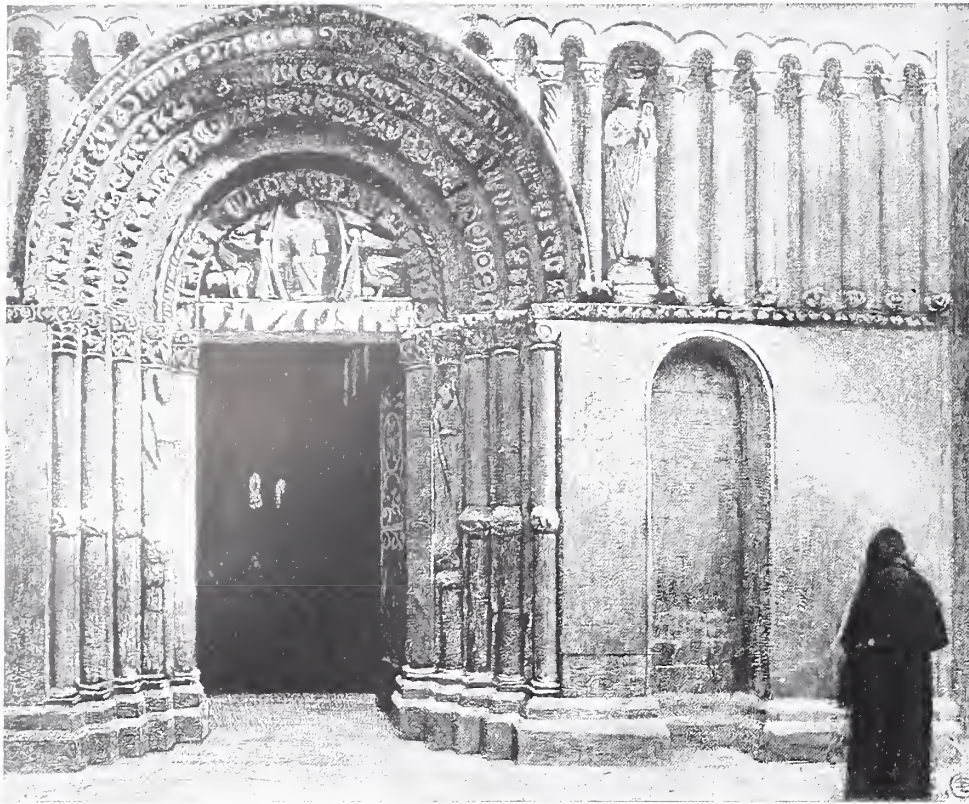
length, happily posed in momentary turn of the tall figure, as it is, and 'Lockett Croal Thomson' is a charming essay in decorative portraiture. Mr. J. J. Shannon is unnecessarily violent in the technique of 'Miss Kitty Shannon,' nor in other examples is he seen at a disciplined best; one of the two pictures by the late Mr. Robert Brough is the portrait of Mrs. Edward Tennant and her little son, on which he was engaged when he started on the railway journey that proved fatal; Mr. Harrington Mann's presentment of his wife, in black, contains some good passages.

Mr. Edward Stott, in 'The Cider Press,' gives us a beautiful, true and sensitive picture of a dim interior, with



The Rising Moon.

By Tom Robertson.



The Cathedral Doorway.

By Sydney Lee.

beyond the green of sunlit fields. How intimately felt is the atmosphere, how personally phrased are features such as the heap of red and green apples, the children's figures, the white doves, the patient horse. It is a space of beautiful truth. Even at the New Gallery, however, this example of Mr. Stott's sensitive, secluded sight is hardly to be rightly appreciated. Another picture wherein the mystery of light is the animating principle is Mr. Arnesby Brown's 'After Rain,' with a lad leading two farm horses round the curve of a country lane. The vaporous suffusion of gold from the setting sun transmutes what is ordinary to a glory, a glory of pale gold in the water-filled ruts, of deeper gold in the moist sky, into whose radiance the bare trees are received. Mr. Austen Brown works in a mood more obviously contemplative. His 'Autumn Pasture' is less nearly related to the heart of light. Accepted as a study in rich tones, one note answering to the other, it does not fall

short of being admirable; but were Mr. Brown to keep more closely in touch with that great source of art—nature—he would assuredly accomplish still finer things. Several other of the good landscapes at the New Gallery have a definite imaginative strain running through them. In Mr. Wetherbee's 'Happy Valley,' with three girls and a piping shepherd, the morning light in the sky lifts it on to a glad, freshly-perceived plane. It is touched with the purity of bird-song. On a much larger scale is Mr. J. L. Pickering's 'His Psalm of Life' (p. 185), the psalm of a diminutive goatherd in a Corsican forest, where, beyond the shoulder of a hill, violet-shadowed, are radiant snow heights, against which bare boughs make pattern to pictorial purpose.

Mr. Tom Robertson's 'The Rising Moon' (p. 183) was surely worthy a place on

the line. Not only does it count to him as an achievement, but it is among the genuine art products of 1905. There is atmosphere, quietude, in the great space of sky, high up



A Dream of the Nor Loch.

By James Paterson, A.R.S.A.

in which, above the earth-breath that rises from the horizon, is the yellow moon. Responsive lights gleam from the fishing-boats, idle in the blue bay, from the cottage windows of the distant village. It is a canvas worthily lifted above actuality. Next year we shall expect to see Mr. Robertson better hung. Another Scot, Mr. R. W. Allan, in 'Montrose' (p. 182), gives a remarkably able study of sky and water and shipping. By sheer dignity of sight, the prose of painting breaks into poetry — observe, for instance, the way in which the cloudy sails of the barque tell against the sky. Mr.

Leslie Thomson has taught us to be exigent, and if his 'Near Malmesbury' falls short of his best, partly owing to a lack of constructiveness in detail, none could have better persuaded us of the spaciousness of sky, than he has done in the left of his composition. Yet another Scotsman, Mr. James Paterson, has a romantic 'Dream of the Nor Loch' (p. 184), the ruins on a lighted rock-height dominating a shadowed landscape of green.

In other than the strictly landscape kind are several noteworthy exhibits: for instance, Mr. Alfred Withers' 'Doctor's Garden,' with its delightful tree-patternings on the grey walls, and Mr. James Charles' directly realised 'Skittle Players,' in a courtyard, watched by soldiers (p. 185); while Mr. Harold Speed's 'The Alcañtara, Toledo, by



(By permission of the Warrington Corporation.)

Skittle Players.

By James Charles.

moonlight' (p. 183), has been bought by the Chantrey Trustees. In Mr. Sydney Lee's 'The Cathedral Doorway' (p. 184), the rough surface of the ancient stonework, the solidity of the carved arch and its niches, the kindness of the shadow, the grave figure, all are good, and the one infelicitous note is in the stained glass. Lady Alma-Tadema harks back to the tradition of the little-great Dutchmen of the seventeenth century in 'Anticipation,' an example of genre with notes of pearl, of pink, of black. The pictures include, too, Sir J. D. Linton's 'The Cardinal Minister,' Richelieu interviewing two bravos, for a possible attack from whom he is prepared, a study of firelight on an auburn-haired girl, by the Hon. John Collier; Sir William Richmond's rather Holman-Hunt-like 'Plains of Tuscany,'

a facile figure-study by Mr. Melton Fisher, a large and ambitious allegorical canvas by Mr. Collier Smithers, Mr. Walter Crane's 'Masque of the Four Seasons,' two small, interesting decorative landscapes by Mr. Alfred East, a grave 'Devonshire Creek,' by Mr. Peppercorn, and Mr. William Wontner's 'Nouronihar,' a fanciful Eastern figure in striped white robe and scarf with richly-coloured border. In the central hall, where is a group of pleasant Tyrolese landscapes by Mr. Adrian Stokes, are sculptures by Mr. Pomeroy, Mr. Pegram, Mr. Derwent Wood, and among others Mr. John Tweed, whose medallion portrait of Rodin is one of the welcome contributions to this section.



'His Psalm of Life,' Forest of Bocognano.

By J. L. Pickering.



Quaich, presented to Sir Henry Craik.

Designed by D. Carleton Smyth.
Executed in the Glasgow School of Art.

Passing Events.

ON his retirement from the Secretaryship of the Scottish Education Department, Sir Henry Craik, after twenty years of service, was presented with a quaich, or Scottish drinking bowl, of hammered silver, with a border of laurel repoussé, having inside a Gaelic motto whose English equivalent is 'Every day—present or absent.' The quaich was designed by Miss D. Carleton Smyth, and executed under the direction of Mr. F. H. Newbery, in the Glasgow School of Art.

CONSTANTINE MEUNIER, the Millet of Belgium in sculpture, as he has been called, who died at Brussels on April 4th, had as sculptor and painter a European repute. Born at Etterbeck on April 12th, 1831, he first exhibited at the Brussels Salon in 1851. Fitly, in relation to the mood of his art, Meunier lived in the Belgian colliery district, and from his studio looked over a black country, a gloomy battlefield of industry lit here and there by the glow of foundries and furnaces. He applied something of the close naturalism of Zola to plastic art, and into his landscapes introduced figures of pit-men and of other often weary toilers. In the nineties Meunier visited England, finding at Woolwich Arsenal and elsewhere motives such as suited his art. By the way, the forthcoming exhibition of works by his countryman, Baron Leys, at Antwerp, promises to be representative and interesting. Leys, of course, is the master of Sir Lawrence Alma-Tadema, whose 'Finding of Moses,' Opus CCCLXXVII., has a place of honour at

the Academy. Townshend House, Regent's Park, recently pulled down, was for some years, up till 1885, the residence of Sir Lawrence, and there he began the decorative schemes carried to such perfection in his present home.

ONE wonders what, if any, effect there will be upon Mr. Clausen's art as a result of making London his head-quarters. Mr. Clausen has bought the house and studio in Carlton Hill which, for three or four years, has been occupied by Mr. Chevallier Tayler, who, however, will remain in the neighbourhood.

PROFESSOR HERKOMER, whose huge canvas, 'The Communal Sitting of the Burghers of Landsberg,' at the Academy is a companion to the picture exhibited by him in 1895, has, *pace* Ruskin and Morris, been glorifying machinery. True art, he holds, is not shut off by the machine, but by the man who employs it. Change the wrong man for the right, and the art possibilities of the machine become apparent. In one sense, of course, it is all a matter of direction.

ON Private View Day, and during the first few weeks of its current exhibition, the Old Water-Colour Society beat previous records in the matter of sales: this alike as to the number of drawings purchased and the aggregate sum realised. The "Sold" label on Mr. Sargent's two water-colours may mislead some. He never sells any of his drawings, but a few fortunate persons receive them as presents—Mr. Asher Wertheimer and M. Von Glehn, to wit. The structural alterations at the Royal Institute, caused by the enlargement of the Prince's Restaurant, doubtless interfered somewhat with the sales in Piccadilly. However, the lift, which for long has been a desideratum, will no doubt increase the number of visitors, and, it is hoped, of purchasing visitors.

MR. HAVARD THOMAS, whose 'Lycidas' statue, after being rejected by the selecting committee of the Royal Academy, was given a place of honour at the New Gallery—and in adopting this course the Directors, for perhaps the first time, disregarded a convenient rule—is a native of Bristol. After being at the Bristol Art School, he was a national scholar at South Kensington. In the early eighties he was for three years under Cavelier at the Ecole des Beaux Arts. He was an original member of the New English Art Club, and in 1866 Honorary Secretary for the movement in favour of a "National Art Exhibition." Statues of Samuel Morley, by him, are in Bristol and Nottingham, and of the Rt.-Hon. W. E. Forster at Bradford. For years he has been an exhibitor at the Royal Academy, his 'Castagnetti,' of 1902, for instance, winning for him the enthusiastic praise of discriminating critics. Most of his recent reliefs and many of his busts have been wrought out of the marble direct.

Art Handiwork and Manufacture.*

PLAIN linen, huckaback, diaper, damask—that is the main succession of flaxen textiles from the beginning in great Egypt through centuries when the West received from the East the secrets of the crafts, and applied them to the needs and splendours and systems of western civilisations. To the Egyptians, the incorruptibility of linen made it the fabric fittest for the winding-bands of their dead, embalmed against decay. Woven fine it was, too, an offering for the gods, the pure vestment of celebrants of the high mysteries. Its purity and endurance were not less valued by the later nations. Approving it, they gave variety, by inventive interlacing of warp and waft, to a fabric so useful for daily life. The lustrous fibre, fine and strong, suggested patternings that should display its quality. Damask was the last word in the decorative use of flax, and its beauty had the effect of re-consecrating the finest achievements of the linen-weavers to high uses; though in fifteenth century England it was wealth or rank that entitled persons to use these pictured webs. The ancient reverence for linen as a symbolic textile, the later respect for its more ornate form as a possession of state, are the height of its history. But the qualities which made it honoured in ancient Egypt and in mediæval Europe are inherent in the fabric, and the intrinsic value of any fine example of it is the same to-day as always.

What was done in the famous linen-weaving centres of the Middle Ages is equalled on modern looms. Indeed, in design, linen damask of to-day is served as it has never been, and on "the white fields of Ulster" bleaches linen as fair and fine as whitened the fields of Holland in the days when they were the bleaching-ground of Europe.

The nearly century-long history of the firm now known as "John Wilson's Successors" is a record of the development of the beauty of the web, as much as of the preservation of honest traditions of craftsmanship. From the time when the first John Wilson, after apprenticeship in a small country town, and a term of experience in a Quaker house of business in Covent Garden, set up in Bond Street at the beginning of the last century, the firm has been on the side of the progress that regards tradition.

Linen damask, like everything else that was patterned, had become unprincipled by the nineteenth century. There was confusion that set linen-weavers to represent objects in relief

and in perspective, neglecting altogether the obvious propriety of flat design for table-cloths, and the beauty resulting from well-balanced distributions of warp and weft. From this state of incongruity to the weaving of table-damask such as that illustrated is a noteworthy progression. Mr. Walter Crane, Mr. Anning Bell, and Mr. Lewis Day are only three of the artists whose designs are reproduced on the handlooms that work for this firm; but as representing the freedom that exists within strict observation of the requirements of material, production and use, the three damasks designed by these artists are specially suggestive. Moreover, Mr. Walter Crane's 'The Senses' (p. 187) and the 'Midsummer Night's Dream' (p. 188) of Mr. Anning Bell are the most important examples of art in table-cloths that the firm has yet produced. In order to give a complete design, a napkin of 'The Senses' is illustrated instead of the table-cloth, wherein the emblems grouped about the central sun are the centre of a pattern that extends from the limits of this panel in a side-border of oak-branch and beast, and end-borders of the oak-scroll and hounds, or of goats and satyrs. The disposition of form in the design makes



Silk and Flax Napkin: "The Senses."

Designed by Walter Crane.
Made by John Wilson's Successors.

* Continued from p. 164.

the most of the beauty of a fine damask, either bleached or unbleached. Woven in silk and flax it is yet more beautiful; the accentuation, by the use of two materials, of the contrast ordinarily obtained between warp and weft, enriching the effect. Mr. Anning Bell's cloth, as shown in the illustration, is entirely different in plan. To Mr. Walter Crane the centre of the table is the centre of the design. Mr. Anning Bell plans his cloth so as to concentrate design where the appointments of a dining-table do not interfere with its appearance. Accordingly he designs only along the border, and, even here, interposes between the outer and inner figures an arabesque of flowers where the plates will rest. The inner figures in their gay variety are arranged to be permanently before the diners. The outer border, more simple in disposition, hangs over the edge of the table. A design such as the 'Thistle Centre' (p. 189) of Mr. Lewis Day, where no "amusement" is intended, is, of course, not under the obligations that attend emblematic or illustrative art



Dining-Room Group.

Designed by C. Spooner and A. J. Penty.
Made by Elmdon & Co.

—which must be arranged to present itself easily to the sight. The cloth is woven also without the strawberry band, and though the whole effect is less lustrous the plain strip enhances the value of border and centre.

Design for linen damask, as these examples and several more by the same and other artists show, has sufficiently splendid opportunities for invention. Window-hangings—a second chief branch of the business—are obviously less important fabrics, but so necessary that what has been done of recent years to improve them is by no means insignificant. In lace of all kinds, Madras muslins, and, recently, in stencilled cloths, there are some admirable designs. The two illustrated are of machine-made fabrics, at about the level of cost that ought to be specially served with rational design.

Lightness and simplicity of form, ornament that shall not interfere with these qualities, are principles observed in the furniture of Messrs. Elmdon and Co., a trade name that covers the partnership of Mr. Charles Spooner and Mr. Arthur J. Penty. The furniture illustrated was shown at

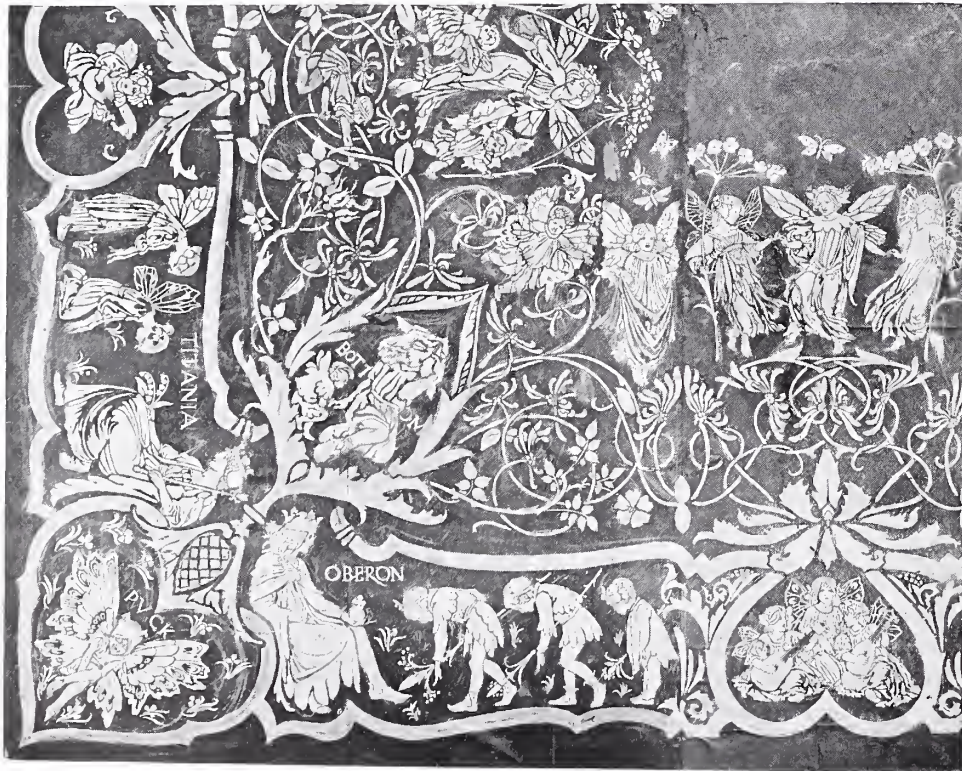
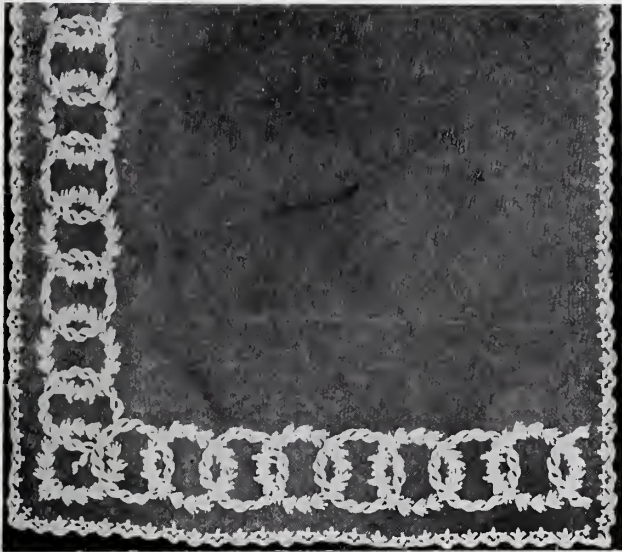


Table-Cloth: "A Midsummer Night's Dream."

Designed by R. Anning Bell.
Made by John Wilson's Successors.



The "Wreath" Curtain.
Designed by John Wilson.
Made by John Wilson's Successors.

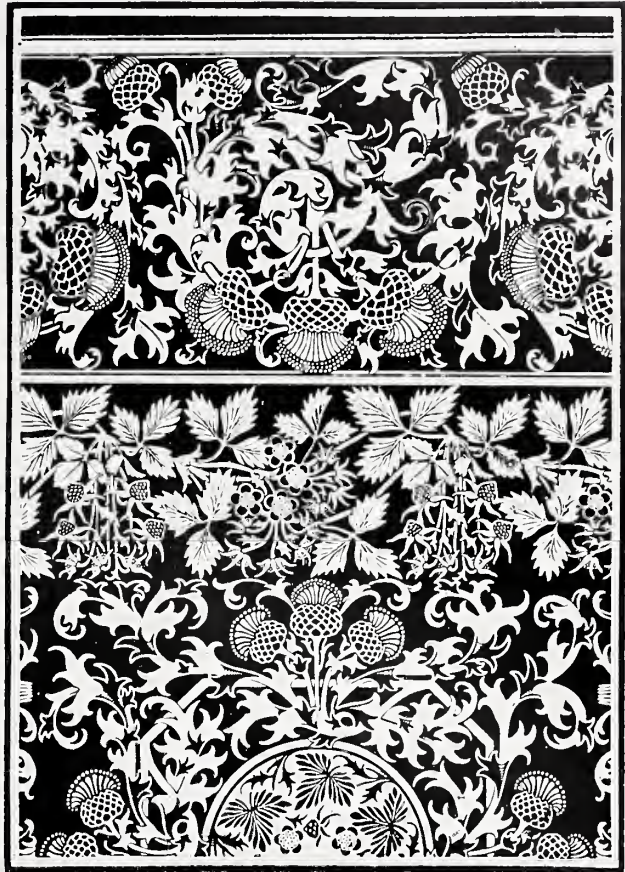


Table-Cloth: The "Thistle Centre."
Designed by Lewis F. Day.
Made by John Wilson's Successors.



China Cabinet.
Designed by C. Spooner and A. J. Penty.
Made by Elmdon & Co.



The "Fuschia" Curtain.
Designed by John Kerr.
Made by John Wilson's Successors.

the Hall of the Alpine Club, together with many other examples of an art of design and execution that is eminently reasonable and regardful of the material. Inlay—the decoration most adapted to reticent and convenient ideals of design—is used to give the china-cabinet its due note of distinction. In furniture of greater necessity, tables, chairs, dresser-sideboards, book-cases, the clean lines and surfaces, proportions recommended by fitness as well as pleasant to the eye, are sufficient beauty.

The Donald Bequest.

IT is long since the City of Glasgow received a collection of pictures so fine and valuable as that bequeathed by the late Mr. James Donald, who died at Anerley on March 16th. In 1896, to keep green the memory of their father, the five sons of the late Mr. James Reid presented ten of the best pictures from his town collection, which had cost £22,723; in 1898 the modern pictures and works of art of the late Mr. Adam Teacher went to the Corporation; in 1900 fifteen pictures, besides other objects, were presented as a memorial of his father by Mr. Thomas Graham Young; while a few months ago, under the will of Mr. John Hamilton, the Corporation became prospectively entitled to £50,000 for the purchase of pictures to decorate the walls of the great building in Kelvingrove, which served for the International Exhibition of 1901. As will be seen,



Going to Work.
By Millet.

however, the Donald bequest ranks high among the benefactions to the Art Gallery of Scotland's industrial metropolis.

For long Mr. Donald was a partner in the firm of George Miller & Co., chemical manufacturers, Glasgow, from which he retired about twelve years ago. He was distantly related to Joanna Baillie, the poetess, and, like her, a native of Bothwell. He set up, at the entrance to the parish church, a monument in terra-cotta to her memory. Mr. Donald was one of several Scotsmen, successful in commerce, who had the taste and the acumen to buy excellent examples by French masters of the school of 1830, before the demand of multi-millionaires raised them to the present high level of prices. The generosity of the bequest can be demonstrated in no better fashion than by tabulating details of twenty-one out of the forty-two pictures and drawings comprised in it. The table proves, too, that, backed by taste and discretion, the collector of pictures is often in a position to reap a very considerable money profit.

Artist.	Work.	Cost.	Approximate Present Value.
		£	£
1 Troyon . . .	Returning Home: Cattle and Sheep. 36 by 29 in.	3,000	6,000
2 Troyon . . .	Cattle	450	700
3 Troyon . . .	Sheep	350	700
4 Millet . . .	Going to Work. 22 by 18 in.	1,200	5,000
5 Millet . . .	The Sheep-fold: Moonlight. (Pastel)	800	2,500
6 Corot . . .	The Cray-fisher	3,000	5,000
7 Corot . . .	The Woodcutter	1,200	3,500
8 Corot . . .	Evening	300	1,000
9 Rousseau . . .	Clair Bois: Fontainebleau. 27 by 41 in.	2,000	4,000
10 Rousseau . . .	The Heath	500	800
11 Monticelli . . .	Adoration of the Magi	300	1,500
12 Decamps . . .	St. Jerome in the Wilderness	600	1,000
13 Dupré . . .	Pointe des Dunes: L'Orage	600	1,000
14 Daubigny . . .	River and Ducks	350	1,200
15 Israels . . .	The Happy Family	300	1,000
16 Diaz . . .	In the Forest	150	450
17 Diaz . . .	Roses	120	350
18 Mauve . . .	Sheep and Shepherd	40	400
19 Maris, J. . .	Girl on Sofa	40	400
20 Maris, J. . .	Dutch Boats	50	300
21 Maris, J. . .	View of a Town. (Water-colour)	60	400
		£15,410	£37,200

All save No. 7 of the pictures were lent by Mr. Donald to the Glasgow Exhibition of 1901, and Nos. 1, 4, and 9 were at the London Guildhall in 1898. Millet's 'Going to Work' is the subject of a beautiful etching by him. Eleven other works, which bring the outlay up to nearly £20,000, are Mr. Orchardson's 'Peveril of the Peak' picture, and his 'Young Housewife' from the 1880 Academy, Turner's water-colour, 'Lyme Regis,' two views of Venice by J. Holland, 'Philip IV.,' from the Secrétan collection, given to Velazquez, a landscape with figures by Wouverman, a farmyard by Cuyt, Philip's 'The Evil Eye,' two still-life pieces by Kalf. In addition there are examples by Villon, Frère, William Müller, John Pettie, Constable, Blommers. The objects of art include a pair of Japanese vases and a Nankin hawthorn ginger-jar which came from the Hamilton Palace sale, at 450 gs. Altogether the bequest is one which enriches greatly the Glasgow Corporation Galleries.



Painted by R. Arning Bell.

The Daisy Chain.

London Exhibitions.

THE 136th exhibition of the "Old" Water-Colour Society starts with two amazingly forceful Sargents.

These resolute brevities, of such assured fulfilment, make most of the other drawings look rather timid. But the show is very far from being poor. For a water-colour, even with body-colour freely used, Mr. Edwin Alexander's 'Peacock and Python' (p. 192) is on a monumental scale; no doubt it would have gained in weight and impressiveness had it been equally well carried out in oils. But the design is serious and expressive, and there is a sense of power in the sinuous body of the python, inexorably tightening the death-coil, beauty in the sweep of the tail-feathers of the peacock, with their bared quills. Mr. John M. Swan's 'Tigress and Cubs'—a tawny mother concernedly watching her young drink—is touched with the untamable magnificence of the jungle; it has a hint of Blake-magic. The figures in Mr. R. Anning Bell's 'Daisy Chain' (see plate) are in sweet consent with the harmonious architectural setting—it is a personally perceived motive. Among the landscapes are a finely-intentioned 'Waning Light' of Mr. D. Y. Cameron, marred in colour by the imposition of blue; free studies of hills and shifting cloud by Mr. James Pater-son; delicately wrought fancies by Mr. Albert Goodwin; drawings of leafless trees, of hedges misted with the promise of spring, by Mr. J. W. North; essentially sane exhibits by Mr. R. W. Allan. The marines of Mr. Napier Hemy continue strenuous; and in Mr. Clausen's 'A Thresher' with his flail, the sunlight is a beautiful presence in the shadowed barn.

The ninety-second exhibition of the Royal Institute contains about twice as many drawings as that of the "Old" Society, but those possessing claims to serious notice are disconcertingly few. There was at one time talk of the Institute following the lead of the Society of Oil Painters, and closing its exhibition to all save members and invited guests. This is certain: that, by whatever means, its shows require strengthening. The President, Mr. E. J. Gregory, in a portrait of a little girl in white frock, is most skilled in the management of detail; rarely has he carried scrupulosity of finish to more effective end (p. 193). Singularly deft, again, is 'The Rivals,' two gallants vying for the favours of a pretty fruit-stall maid, by Sir James Linton. One of the few drawings with the authority of personal observation to give it force is Mr. Horatio Walker's 'Ice Harvest,' with translucent emerald-green blocks of ice standing end-up on the roughened surface of the frozen lake. The acceptable things include Mr. James S. Hill's 'Meadows at Sandwich,' with its welcome sense of space, of atmosphere; two landscapes by Mr. Leslie Thomson, though they are hardly of

his best; 'A Gloucestershire Village,' of thatched, white-washed houses, by Mr. Tom Robertson; nature impressions by Mr. R. B. Nisbet, drawings by Mr. F. G. Cotman, Mr. Horace Mann Livens, Mr. Charles Sims, Mr. Aumonier, Mr. G. C. Haité. Again Mr. Lee Hankey works on too large a scale for water-colour. There seems no reason why his 'Are these things true?' should not be reduced to one-half its size, and it would thereby gain in strength.

The spring exhibition at the Goupil Gallery, perhaps the most attractive of any opened in London during April, testified afresh and unmistakably to the taste and discretion of Mr. Marchant. The connoisseur will for long recall it, if only by reason of the three little pictures by Corot, unusual as they are lovely. 'The Tow-horse' (p. 191) may be a transcript from nature; but, if so, how pure and intimate is the quality of the perception which so perfectly related the silver light on the bend of the river to the morning sky, the grey-white of the horse to the sunlit grass on the curving bank of the wide stream. We seem to have here the soul—exquisite as a poem, and with something of the elusiveness of a rapture in words—of some of James Maris' more sternly realised pictures. And besides the Corots, there were the peasant interior, 'Old and Worn,' a particularly good example by Israels, painted with tenderness and understanding; small but nobly-touched examples by Harpignies; some interesting works by Adolphe Louis Hervier, the French artist who studied under Eugène Isabey, and who is not yet accounted as some day he will be; some excellent



(Goupil Gallery.)

The Tow-Horse.

By Corot.



(Chantrey Purchase.
Photo. The Ladies' Field.)

Peacock and Python.

By Edwin Alexander, A.R.S.A.

drawings by Mr. Muirhead Bone. The three landscapes of Cecil Lawson, in water-colour, lack something of reticence; but they are the issue of genuinely romantic sight. In the 'River at Sunset,' how delicate and beautiful and true is the flush in the sky beyond the darkening tree-set landscape, and there is real drama in the 'Storm Cloud' breaking above an imaginative space of earth. Another interesting exhibition was that at the Paterson Gallery, Old Bond Street, of etchings by Old Masters and Moderns, arranged chronologically. Rembrandt, his French imitator, Jean Pierre Norblin de la Gourdain (1745-1830), Méryon, Keene, Sir John Charles Robinson, who is only just beginning to publish his etchings, some of which should attract collectors, Manet, a portfolio of thirty examples by whom

a promising young Polish artist, Mr. Alfred Wolmark, who passed through the Academy schools. Some of them were painted in Poland, others in Devonshire. He has been strongly influenced by Rembrandt and by painters of less note, but he has ability, and one looks to his future with interest. Among the exhibitions at the Fine Art Society's was one of etchings after 100 works by Meissonier, notably 'La Rixe,' as triumphantly rendered in black-and-white by Bracquemond. The Royal Society of Miniature Painters held its tenth exhibition at the Modern Gallery; the Society of Miniaturists shared the west gallery, in Piccadilly, with the Institute; and a first exhibition was held in Baker Street in connection with the Calderon School of Animal Painting.

is being issued, Whistler, Mr. Theodore Roussel, Mr. D. Y. Cameron, and a talented young Canadian, Mr. D. C. Maclaughlan, were among those represented. At the Leicester Galleries was a collection of water-colours by the late H. G. Hine, who, as an interpreter of the Sussex Downs, found his locality in art. Hine's place is secure as a painter of the Downs, of their great sweeping curves, of noon heat and late mists that hold promise of enduring peace. The rhythm of the Down country, in which he was born, awakened a corresponding rhythm in himself. At the Bruton Gallery were a number of pictures by

New English Art Club.

WITH considerable enterprise, the New English Art Club has taken its Spring Exhibition into the provinces this year, and arranged it in the Royal Institution Galleries, Liverpool. Although everything shown is new to Liverpool, a few exceptionally interesting works are already known in London, and were also to be seen at the St. Louis and the Bradford Exhibitions. But the inclusion of these make it altogether a better show than was customary in the New English Art Club's old quarters at the Dudley Gallery. The work of Mr. Wilson Steer in landscape and portraiture is again distinguished by fine vision and a striking originality of method, nowhere

more conspicuous than in his decorative panel for an overmantel. Mr. Charles Conder has two landscapes, reminiscent of Whistler, quietly beautiful and tender in colour, one of them dubiously whimsical in theme. Mr. A. E. John and Mr. W. Orpen contribute some very interesting drawings, in which two facts are noticeable—Mr. John's original power, and Mr. Orpen's admiration of it. Mr. Alfred Rich sends some water-colours exhibiting his easy mastery of broad washes and his instinctive knowledge of the proper moment when to leave off. Mr. D. S. MacColl, Mr. Henry Tonks, and Mr. Bellingham Smith show some entirely pleasant work. The exhibition is creating great interest in Liverpool.



(Royal Institute of Painters in Water Colours.)

Violet, Daughter of H. W. Henderson, Esq.

By Edward J. Gregory, R.A.

Sales.

THE picture sale arranged for the Saturday of the Royal Academy banquet consisted of 147 modern works by British and Continental artists, the property of Mr. John Gabbitas, of Melbury Road and Bournemouth. There were no sensational features, and the total of £10,363 is small compared with what has frequently been realised on corresponding Saturdays. The principal prices were Corot's 'La Chevière,' 23½ × 19 in., 1,650 gs., against 1,600 gs. paid for it by Messrs. Obach on July 2nd, 1898; Jacque's 'Shepherd and Sheep,' 18 × 26 in., 560 gs.; a rocky landscape, 16½ × 21 in., by Diaz, 480 gs.; Constable's 'Old Cottage at Langham,' 12½ × 14½ in., 280 gs., just double what it cost Mr. Gabbitas; James Maris' 'Outskirts of a Town,' 6½ × 9 in., 260 gns.

The modern pictures of the late Mr. Abraham Mitchell, Bradford, which on April 1st fetched £8,305, included a view of a road, with a white cow and some sheep, 13½ × 10½ in., by Troyon, 880 gs.; 'A Dutch Peasant Woman Sewing,' 15½ × 12 in., by Israels, 520 gs.; 'Home-ward Bound,' 47 × 71 in., by Auguste Bonheur, 1864, 330 gs.; Alma-Tadema's 'Under the Archway,' 11½ × 8½ in., Opus CXXXIX, 380 gs.; 'Harvest Time,' 27½ × 39 in., by J. Linnell, 1869, 530 gs.; 'Widowed,' 33 × 44 in., 1879, and 'Doubtful Hope,' 38 × 54 in., 1875, by F. Holl, 275 gs. and 220 gs.; 'Driving Sheep over a Moor,' 23½ × 35½ in., by Mr. Peter Graham, 1875, 410 gs.; 'A Surrey Landscape,' 11½ × 15½ in., by P. Nasmyth, 1831, 330 gs. Several declines are to be noted. Ary Scheffer's 'Head of Christ,' 24½ × 17½ in., 1849, dropped from 265 gs. at the Heugh sale, 1874, to 36 gs.; 'Le Bon Curé,' 6½ × 9 in., by F. Goodall, 1845, from 150 gs. at the Farnworth sale, 1874, to 36 gs.; Edwin Long's 'Reading Don Quixote,' 47 × 63 in., 1865, for which 1,100 gs. is said to have been paid, to 105 gs. The pictures of Mr. Joseph Mitchell, which brought the total up to £8,603, included Alex. Johnston's 'Introduction of Flora Macdonald to Prince Charles Stuart,' 63 × 87 in., 20 gs., against 192 gs. at the Tyson sale, 1872; and J. R. Herbert's 'Introduction of Christianity into Britain,' 55 × 82 in., 1842, 18 gs., against 480 gs. in 1868.

On April 8th a study of roses by Fantin-Latour, 21 × 27 in., dating from 1887, brought 440 gs.; one of green grapes in a basket, 21 × 25 in., 1886, 280 gs. Twelve pictures by the late Mr. Colin Hunter, sold by order of the executors, made 805½ gs. Among them, 'Voices of the Sea,' 40 × 72 in., from the 1902 Academy, 190 gs. On April 15th, Rossetti's 'Hesterna Rosa,' a water-colour 10½ × 14¾ in., rose from 215 gs. at the Craven sale, 1895, to 300 gs.

Not for years has there occurred at auction so important an old Sèvres vase as that, the property of a gentleman un-named, offered on April 14th. It is of fine and unusual—though not, as has been stated, unique—oviform shape, 16¾ in. high, with the date letter for 1763. The companion vase, in the Royal collection at Buckingham Palace—whence, it is possible, the present one may at some time or other have come—exhibited at South Kensington four decades ago, probably formed part of the Royal collection of Sèvres purchased for the Prince of Wales in Paris at the time of the French Revolution. The gros-bleu or blue-le-roi ground

is too opaque, too heavy, to give the vase rank with the very finest specimens in the Wallace Collection, the Louvre, and elsewhere, some of which, according to present market valuations, are worth many thousands of pounds. The principal of four shield-shaped panels has a pastoral subject, with three figures, in the manner of Lancret; the others are decorated with detached bouquets of fruit and flowers. The painting is by Dodin. Bidding began at 1,000 gs., as much as the vase would have fetched ten or fifteen years ago, and at 4,000 gs. Mr. Partridge became the buyer, with Mr. Duveen as his final opponent, Mr. Asher Wertheimer and Mr. Seligmann, of Paris, having taken part in the contest. No such sum had before been realised at Christie's for a single Sèvres vase. In this connection the following details are of interest:—

NOTABLE PIECES OF OLD SÈVRES AT AUCTION.

Object.	Sale.	Year.	Price.
			£ s.
The Coventry vases: Vase, formed as Vaisseau-à-mât, 14½ in. high; pair of Eventail jardinières, 8½ in. high. By Morin, 1759. (Re-offered, Goode, 1895, £8,400; since sold for about double).	Coventry	1874	10,560 0
Three oviform vases, 15¾ in. high. By Dodin and Morin.	Lyne Stephens	1895	5,250 0
Oviform vase and cover, 16¾ in. high. By Dodin, 1763.	April 14th	1905	4,200 0
Vaisseau-à-mât, 17½ in. high; pair of tulip-shaped vases, 13 in. high.	Dudley	1888	2,782 10
Pair of vases, 11½ in. high. Rose-du-Barri and gros-bleu ground.	Dudley	1886	2,625 0
Pair of Louis XV. candlesticks, 12½ in. high. Rose-du-Barri ground.	Gregory Heirlooms	1900	2,415 0
Rosewater ewer and dish. (Sold for £420 in 1884).	Bloomfield Moore	1900	2,362 10
Dessert-service. Given by Louis XVI. to Mr. Hope.	Dudley	1886	1,995 0
Oviform vase and cover, 13¾ in. high. Turquoise ground. By Morin. (From Dudley sale, 1886, £700.)	Adair	1903	1,995 0
The Montcalm vase, 16½ in. high.	Lyne Stephens	1895	1,995 0
Pair of gros-bleu jardinières, 5½ in. high. Subjects after Boucher.	Lyne Stephens	1895	1,995 0

On April 14th, too, an old Chinese oviform vase, 17½ in. high, with silver pheasants, peonies, and other flowers enamelled in green on the black ground, brought 1,950 gs.; an ornate ewer and rosewater dish of gold, 202 oz. 19 dwt., made by Charles Duron after a design of Briot, which won the gold medal at the Paris Exhibition of 1867, £1,100; a miniature of Henry, Prince of Wales, by Isaac Oliver, and of a lady, by John Shute, 530 gs.; an ivory shuttle-shaped box, with a miniature, by Engleheart, of Lady Wyldbore Smith, 520 gs.

On April 13th, 78 old English spoons, belonging to Mr. E. E. Brand, Exeter, brought £1,210 1s., seven or eight times the original outlay, as he never gave more than £5 for an example. A Henry VIII. spoon, 1538, with moulded hexagonal cone top, brought £150; a Henry VIII. seal-top spoon, London hall-mark 1544—the first year of the Lion, as was discovered by Messrs. Crichton, who, six years ago, sold a companion spoon for £36—£80; a Commonwealth seal-top spoon, 1656, £41.

Mr. Henry Willett, who died not long ago at Brighton, gave many of his treasures to the local gallery; but, on April 7th, 116 lots of objects of art fetched £2,849, and on April 10th 105 pictures by Old Masters, £3,140 12s. A



(By permission of Mr. R. W. Partridge.)

Sevres Vase.

Sold at Christie's for 4,000 gs.

bronze relief, 9 in. high, of Aristophane, by Peter Fischer, fetched 600 gs.; a pair of bronze relief portraits of Louis XII. of France and his third wife, Princess Mary of England, 380 gs., against 100 gs. at the Heckscher sale, 1898; 25 portraits by Bramantino, which formed part of the frieze of a small room in the Gonzaga Palace, near Mantua (several of them exhibited at Burlington House in 1884-5) a total of 540 gs.; a 'Madonna and Child,' $20\frac{1}{2} \times 14\frac{1}{2}$ in., by Gaudenzio Ferrari, 185 gs.; a 'Madonna and Child,' 25×20 in., by Van Orley, 175 gs.

On April 11th a collection of engravings of the Early English school, formed during the last decade or so by Mr. Herbert G. Huggins, of the brewery firm, who has given up his residence at 5, St. James's Street, was dispersed; the sums paid for several of the exceptionally fine impressions demonstrating how considerable has been the

advance for such of late. A first state, with wide margin, of 'The Countess of Harrington,' by Valentine Green, after Reynolds, brought 650 gs., against its former record of 350 gs. established in 1889. The total measurements of this fine impression were $26\frac{1}{2} \times 18\frac{1}{2}$ in. Mr. Huggins bought it three years ago for 420 gs., against 150 gs. received by Reynolds for the original picture, painted in 1775. 'Lady Elizabeth Compton,' by and after the same, in first state, made 500 gs., against a cost of 217 gs., and the 200 gs. received by Reynolds for the picture in 1781. The former highest price for the mezzotint was 280 gs. in 1893. 'Mrs. Pelham feeding Chickens,' by W. Dickinson, untrimmed margins, brought 390 gs., about four times as much as Sir Joshua got for the picture; 'The Daughters of Sir Thomas Frankland,' by W. Ward, after Hoppner, first published state, 560 gs., against £400 paid for it at

Sotheby's about seven years ago—an impression made 590 gs. in 1903, a coloured one 660 gs. in 1904; 'Countess Cholmondeley and Son,' after Hoppner, by C. Turner, first state, wide margin, 220 gs.—a record price, and possibly the highest sum paid for a Turner engraving. In the total of £6,140 10s. there was included 390 gs. for a set of 'The Cries of London,' after Wheatley, printed in colours.

On April 17th, £2,978 3s. 6d. was added to the £186,010 10s. 6d. paid last year for the pictures, engravings, and, in particular, snuff-boxes, belonging to the late Mr. C. H. T. Hawkins. Rembrandt's 'Jan Lutma,' second state, fetched 260 gs.; his 'Burgomaster Six,' 120 gs.; Dürer's 'St. Hubert,' and 'Melancholy,' respectively 170 gs. and 165 gs.

On April 4th, 'Lady Hamilton as Nature,' after Romney,

by H. Meyer, first published state, with wide margin, the property of the late Hon. Sir R. S. Wright, brought 340 gs. A similar impression made 385 gs. in 1902, a coloured one 210 gs. in 1898, rising in 1899 to £470. The original picture, for long at Farnley, changed hands at 50 gs. about 1816, but within the past few years has gone abroad at not far short of £20,000.

At a sale in Calcutta of the jewels of the late Maharana of Dholpur, a native Rajput State, for the state crown, of pearls and diamonds, with the Grosvenor diamond in the centre, bidding started at a lakh of rupees (£6,666); but there was rapid progression until, in the end, £33,666 was bid. This is a far higher sum than has ever been paid at auction in this country for a single object of jewellery. In 1903 a necklace in the Gordon Lennox cabinet, composed of 287 pearls, fetched £22,500.

Whistler's 'Carlyle.'

WE are informed that the prime mover in the acquisition by the Corporation of Glasgow, in 1891, of the portrait of Thomas Carlyle, was the well-known Glasgow artist, Mr. E. A. Walton. In the article on Whistler and his London Exhibitions (p. 108), the credit of this movement was given to others; but the initiation was due to Mr. Walton, and it was he who arranged the petition to the Glasgow Corporation, urging the purchase.

The leading statement in this petition, which was signed by Sir J. E. Millais, Mr. Orchardson, and many other artists, was that "the picture of Carlyle is one of the greatest works of Art of our time." Sir James Guthrie and Mr. Lavery also assisted, but only as helpers—not otherwise, while Prof. Raleigh was concerned only in the conferring of LL.D., which was given to Whistler several years later by the University of Glasgow.



A Portrait.

By W. Dacres Adams.

"L A vray science et le vray étude de l'homme c'est l'homme." Of all places to study humanity, none is better than the metropolis. No doubt this is one of the reasons that caused Mr. W. Dacres Adams recently to settle in London, for he intends to devote more time than heretofore to portraiture. As an exhibitor at the Academy, the New Gallery, and the New English Art Club, his pictures, whether romantic or primarily decorative in aim, are known to many visitors. The portrait reproduced, thoughtful as a study of quiet tones, demonstrates his aptitude to arrange accessories to accord with the character, the mood of a sitter. After being under Professor Herkomer, at Bushey, Mr. Adams for some time sojourned in art centres on the Continent.



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Repos en Moisson.

By Leon Lhermitte.

The Paris Salons.

By Lady Colin Campbell.

THE Paris Salons this year were very fair average exhibitions, if not epoch-making collections in any way. It was, perhaps, harder to find the pictures one desired to remember in the old Salon of the Société des Artistes Français, than in the Salon of the Société Nationale des Beaux Arts, but that was only on account of the greater number of galleries, and the corresponding greater amount of rubbish admitted therein to cover the walls. The old Salon was certainly stronger in portraiture than its younger rival, who, on the other hand, excelled it in landscapes and figure subjects. But even this differentiation was tempered by the presence in the old Salon of Détaillé's large composition 'La Chevauchée de la Gloire,' Lhermitte's landscapes with figures, Bail's admirably-painted picture of Dutch girls, Sorolla y Bastida's sea-piece with oxen, and Rötig's two big animal subjects. I will not attempt, therefore, to carry

comparisons further, but proceed to notice the most striking pictures of the year in both exhibitions, beginning—as is only just towards the rights of seniority—with the Salon of the Société des Artistes Français.

To begin with the portraits, in which the old Salon, as I have said, is conspicuously strong this year, one of the most talked-of canvases was Aimé Morot's portrait of the veteran painter E. Hébert, wherein the light on the grand old man's head, with its snow-white hair and beard, is very finely treated. The picture is full of colour and thoughtfulness of expression, and the Government was well-advised to purchase so fine a work. François Flameng sent two most highly-finished women's portraits; their decorative qualities of colour and composition made one overlook their somewhat "licked" tendency. The portrait of the elder of the two ladies is excellent in harmonious blending of yellow and



Petites filles à l'île de Marken.

By Joseph Bail.

brown tones with the picturesque grey hair of the sitter. The American painter, William Funk, scored a very great success with his two portraits, one of a lady, 'Madame Ernest G.,' and the other of 'General Horace Porter,' the ex-American Ambassador in Paris. The latter is a most admirable piece of portraiture, full of expression and individuality. F. Humbert was represented by a single portrait of an elderly lady, 'Madame H.,' but though a fine work, especially as regards the hands, it was not equal to his Gainsborough lady of last year's Salon. G. Ferrier's portrait of the ex-'Président du Conseil,' M. Ribot, was an excellent piece of work; Marcel Baschet's portrait of a man, 'Vicomte du P. de S.,' was quiet and well-painted, but his blue-robed lady in a rocking-chair was too aggressive in colour; Bonnat's two portraits, 'Madame Maurice Pascal' and 'M. Gaston Menier,' were full of his usual intensity of light and character, but as bad as ever in the treacly backgrounds; that popular medico, 'Dr. Albert Robin,' was done full justice in T. Chartran's clever portrait; and J. Patricot again showed his brilliant technique and sense of light in 'M. Gaston Deschamps' and 'Portrait de jeune fille.'

In subject pictures, one of the most striking is that of Sorolla y Bastida, a Spanish painter (p. 202). It is far from

being the ordinary landscape its title suggests. It is a very large canvas, and depicts a team of red-brown oxen being driven by men through the white surf of a brilliantly-blue sea, apparently to tow ashore a fishing-boat, whose bellying white sail, taken aback by the rollicking breeze, fills a large part of the background. The whole scene is flooded with the red-gold rays of the setting sun, and the picture is ablaze with colour, and full of *plein-air* feeling of the South, while the drawing of both men and cattle is admirable. It is a very remarkable work. Joseph Bail is again to the fore with a beautiful painting (p. 198). Its title hardly fits this group of young girls, not children; but the beauty of the painting, the quiet feeling, and the soft yet brilliant glow of light which fills the picture, are beyond praise. I hear it was sold for 40,000 francs (£1,600), and such a picture is worth such a price. The most striking work in the old Salon was, of course, Détaillé's immense canvas for the Panthéon, 'La Chevauchée de la Gloire,' a splendid composition, full of rush and vividly-rendered action; but the two sets of pilasters which, of necessity, divided the work into three panels, are a distinct drawback to the effect of the composition as a whole. That fine animal painter Rötig was conspicuously

successful in his two large canvases, one a moonlight scene with galloping stags, and the other a snow picture, 'Combat de Sangliers' (p. 201). The illustration will help my readers to realise the fine drawing and action and naturalness of this duel to the death in the snow-bound forest. Another painter, who has also taken snow as his theme, but treated it in a very different manner, is Edgard Maxence, that symbolist ever in search of the ideal. His 'Ame du Glacier,' a girl with a block of ice crystals in her hands, against a background of snow-covered mountains, is painted with extraordinary care; but he has not chosen a suitable model, and the chubby-faced, rather sulky-looking maiden lacks the spirituality one would look for in such a subject. Lefebvre contented himself by sending two small pictures this year, of which the best, 'Lady Godiva en prière,' was a very carefully-painted study of a pretty model with beautifully treated hands, but too manifestly posing, and very different in spirit to his big canvas of Lady Godiva riding through the silent streets of Coventry, which he exhibited some fifteen years ago. One of the most notable features of the old Salon, and one in which it showed a strong contrast to our home exhibitions, was the remarkably strong and admirable work contributed by women. Madame Virginie Demont-Breton (a worthy daughter of the veteran painter Jules Breton) sent an exceedingly fine picture, 'Les Tourmentés,' a number of dead fishermen lying in their shrouds by a raging sea, with a group of women straining their eyes watching for the other corpses yet to come. It is full of intensely tragic feeling, treated with admirable simplicity and reticence, and has no trace of that stagey obviousness which so often mars subjects of this kind. Mademoiselle Delorme's 'Avant la Soupe, Finistère,' a peasant woman struggling to cut an immense loaf, with a child watching her from the other end of the table, was also an admirable work, exceedingly well painted and full of quiet originality. Mademoiselle E. Herland was also successful in her delightful, simple, and well-lighted 'Laveuses de Vaiselle'; Madame Diéterle scored another of her innumerable successes with her cattle-picture, 'Les Près de



En Conseil de Famille.

By Leandro Garrido.



Soleil Couchant.

By Harpignies.

La Neuville,' and Madame Muraton sent a beautifully-painted little fruit-piece, 'Les Pêches.' Among the big canvases which are always a feature of both Paris Salons, must be mentioned Bellemont's 'La Foi Bretonne,' a number of elderly peasant women praying on their knees, their uplifted faces full of expression and simple religious fervour; Laparra's large triptych, 'Les Étapes de Jacques Bonhomme,' exceedingly clever in composition and drawing, but marred by unnecessary and typically French brutality of detail, such as the girl-mother smothering her baby in the foreground; and Maignan's clever and decorative 'Les Fêtes d'Orange,' with a portrait of Sarah Bernhardt sitting among the spectators in the old Roman arena.

The landscapes of the old Salon were not its strongest feature, as I have already said; but they were redeemed by some beautiful works, notably Harpignies' exquisite 'Soleil couchant sur les bords de la rivière d'Ain' (p. 200). Every year this great master of landscape seems to grow more tender in his rendering of tones and atmospheric effects; and though much of the beauty of such work must necessarily be lost in a photograph, enough remains in the accompanying illustration to give an idea of the loveliness of this his latest work. The wonderful limpid glory of the sunset sky, and the delicate loveliness of the distant shore seen between the trees across the river, are however beyond being translated by the camera. Gosselin, a manifest disciple of Harpignies, justified his choice of master by two admirable landscapes 'Bords d'étang, le soir,' and 'Fin d'un jour d'Automne'; while Jacques-Marie proved an admiration for Cazin in a number of village scenes of which the best was 'Le Vieux Moret.' Foreau's 'Le Bac de Soubise' was very excellent and quiet in its rendering of the

stillness of the calm water; and other works to be noticed were Richet's 'Environ de Compiègne'; Deyrolle's 'Troupeau breton à l'abreuvoir'; Delpy's 'Soleil couchant,' perhaps a little too imitative, as is his wont, of Daubigny; Cachoud's 'Quand vient la nuit'; Gagliardini's brilliant 'Au port'; Decâmps' 'Bientôt midi'; Claude's 'Les Oiseaux d'eau'; Checa's clever and sunny 'En route pour la Féria'; Chabas' 'Au Crépuscule'; Lopicich's brilliant flower-study; the usual heathery landscapes of Didier-Pouget, who might be termed the

French analogy to our Royal Academician Mr. Leader, both in style of painting and wide popularity; and Robert-Fleury's 'Le lever de l'ouvrière,' which was purchased by the Government.

The smaller size of the Salon of the Société Nationale des Beaux Arts makes it easier to appreciate the good works therein. This year the exhibition was distinguished by a room being set apart for a memorial collection of Cazin's works, which were a fresh revelation of beauty, and one that made it very hard to come down to the lower levels of the generality of contemporary art. But everything has an exception; and even Cazin cannot detract from the wonderful beauty of the work of Lhermitte. He sent three works—a large canvas 'Chez les humbles,' Christ in the cottage of a peasant, very fine and full of sincerity and simple feeling, and two landscapes with figures, the best of which is, 'Repos en moisson' (p. 197). It is most beautiful in its glow of sunshine on the reaped corn; and the balance of composition, with its gently ascending line from the woman seated on the ground to the church on the hill, is most unusually delightful to the eye. Friant sent five works, the biggest of which was an immense ceiling (destined for the Prefecture of Meurthe-et-Moselle), 'La Lorraine, Protectrice des Arts et Sciences,' and the best a small canvas, 'L'Angélus,' a single figure of a girl praying, delightful in tender seriousness. That painter of irresistible joyousness, Garrido, was better than ever this year. We illustrate one of his three pictures, 'En Conseil de Famille' (p. 199); but no reproduction can render the blaze of colour and sunlight that bathes the picture, the quality of the shadow in the foreground, the living joyousness of the ugly children, or the adorable idiocy of the puppy blinking in the consciousness of adoration, perched on the



Parce Domine.
By A. Willette.



Combat de Sangliers.
By G. F. Rötig.

(Copyright, 1905, by the artist.)



Soleil du Soir.

By Sorolla y Bastida.

girl's shoulder. It is a picture which would be an absolute antidote to "blue devils"; the veriest misanthrope would relax into a grin before its infectious gaiety. Another charming picture of quite a different character is Madame Madeleine Lemaire's dainty group, 'Les Brodeuses,' (p. 204). The painting of this picture is admirable, and nothing could be better than the rendering of the lights and reflections on the shimmering silk dresses of this adorable bevy of industrious damsels. It is one of the best works in oils that this remarkably gifted artist has yet given to the world. One of the most conspicuous successes of the year was Thaulow, who was at his best in his three pictures: 'L'entrée du Château Royal à Copenhague,' 'La Neige en Normandie,' and 'Nuit en Corrèze,' the last being wonderfully rich in colour and in intensity of feeling for Nature. Another remarkable success was that of a Canadian painter, James Wilson Morrice, who showed most unmistakable quality in his vigorous 'Course de Taureaux à Marseilles,' and his tender 'Au bord de la mer,' and 'Place Valhubert, Paris.' Eugène Burnand, on the other hand, was not quite up to his previous record in 'La Voie Douloureuse' (Christ on His way to Calvary); but Muenier's large biblical picture, 'Retour de l'Enfant prodigue' (p. 203) is quite the best he has done, and his small works, 'Le Salon vert' and 'Crépuscule,' were also excellent. A most remarkable and original picture was Willette's large canvas, 'Parce Domine' (p. 201); perhaps some of my readers will be able to discover what

such a title has in common with this decorative and curious "rabble rout" of masqueraders, which was distinguished by a lovely mellow tone of colour.

The portraits were not equal, in either numbers or merit, to those in the old Salon, but among them were some good works; first and foremost in quality, if not in size, being Dagnan-Bouveret's charming little portrait, 'La Duchesse de M.,' full of expression and modelled with exceeding finish and delicacy. Boldini's three portraits were all brilliantly clever; the two ladies and the man were all dealt with in black, which few, if any, modern painters can handle so successfully; but in the full-length of 'Madame L.' he had apparently got tired of his model before he reached the level of her knees, and the rest of her proportions are left to the imagination, which utterly destroys the balance of the figure, and makes the head look grotesquely big. Carolus-Duran sent a good portrait of a man, and two rather coarsely painted portraits of women, as well as a well-modelled but conventional nude, 'Volupté,' the usual clothes-less lady lying amid aggressively red draperies. One of the most original portraits was that by Ramon Casas, of the young King of Spain on horseback; and among other works to be mentioned in the portrait section were those of La Gandara, Rixens, Delasalle, Jean Béraud, Jacques Baugnies, Agache, Madame Roth, Rosset-Granger, Lerolle, Weerts, and Carol-Delvaile. One's insular pride was flattered by the remarkably good appearance made by the works of English painters



(Copyright, 1905, by the artist.)

Le Retour de l'Enfant Prodige.

By J. A. Muenier.



Les Brodeuses.

By Madeleine Lemaire.

in both Salons; and a lesson to the Hanging Committee of the Royal Academy was given in the new Salon, where Sargent's portrait of the Duchess of Sutherland, hung on the

line, looked an altogether different and incomparably finer work than when it was "skied" at Burlington House last year.

Lalique Jewellery.

IN times when men's thoughts, contemplating nature and life, drew conclusions that they embodied in symbols—whether in myth, or hieroglyph, or architecture, or mysteries—art, which had its highest function in representing these conclusions, developed a supreme power

of symbolising natural forms in geometrical figures, of which the lotus emblems of Egypt, Assyria, India and Greece are an obvious example. The function of symbolism—to the inspired mind of Greece—was to "compel the soul to contemplate the real essence," and the discovery by the artist of a beautiful figure of expression was the result of investigation directed, in this spirit, towards the knowledge of what really is.

In the introduction by M. Gustave Kahn to the catalogue of the beautiful Lalique exhibition at Messrs. Agnew's, the writer says:—"L'œuvre de M. Lalique en son abondance vericolore, avec ses belles évocations . . . fait penser à ces belles et souples richesses de l'art populaire . . . ou . . . circule une vie bruissante et multiple, qui appelle à la lumière tous les besoins cachés et tous les êtres."

Not only the enthusiasm of M. Kahn, but a body of critical opinion, judges this delicate, untrammelled art, engaging without constraint the shapes of flower and leaf and bough, of animals and humans, in designs for jewellery, as one of the most significant forms of modern design. This general recognition of M. Lalique as an interpreter between nature and our aspirations for the beauty which is truth



Brooch in Engraved Glass,
with four diamonds
in the corners.

By René Lalique.

gives interest and importance to his work beyond its intrinsic value, though that is considerable, especially in simpler objects, such as the two glasses decorated with exquisite invention with ears of corn, or the horn paper-knife with the two drooping catkins.

In most of his work there is no austerity, nor any recognition of restrictions imposed by constructive design. Languid growths or wanton ones, drooping fuchsia, orchid, poppy, serve him without formality. The only restriction in his decorative formula appears to be in colour, and here, where he most limits himself, M. Lalique is most of a discoverer. Delicate, half-faded tints of mauve and green, the cloudy grey of moonstones, mother-of-pearl, stained ivory and horn, are his main colour-scheme, and from this base he constructs harmonies that include the accepted precious materials of the jeweller's art. In material, too, as

may be seen, he is newly expressive of beauty, and in his assertion of the æsthetic value of substances disdained by the trade jeweller, he is an admirable leader of his time. The invention that uses four fine diamonds as part of the glass brooch, with its engraved figures like beautiful definite shadows on the crystal ground, is characteristic. M. Lalique uses what is precious in the market, but his art declares consistently that beauty is the only recommendation that a material offers to the artist. His is an elegant, versatile, and, technically, a perfectly finished interpretation of nature; there is a fine choice of material, and a cultured idea of colour. If these qualities are not sufficient to rank the art of M. Lalique with what is enduring, it is that he accepts with too much facility the prettiness of things, and carries no farther the investigation of the essential—of that which always is.



Tinted Glass, with raised design
of Ears of Corn.

By René Lalique.



Paper-Knife in Horn, carved
with Catkins.

By René Lalique.

(Messrs. Agnew's Gallery.)



Tinted Glass, with raised design
of Ears of Corns.

By René Lalique.

The Louis Huth and Other Sales.

FOR many years the late Mr. Louis Huth had haunted Christie's. On May 20th 145 of his pictures and drawings fetched £50,452 10s. Honours were showered on Gainsborough. His 'Mr. Vestris,' 28½ × 23 in., oval, made 4,550 gs., a record at auction for a man's portrait by him. A chalk drawing by Gainsborough, of the Duchess of Devonshire and her little daughter in a landscape, brought 1,000 gs., Mr. Huth having bought it years ago, of Mr. Henry Leggatt, for 15s.

Record prices under the hammer were in several other cases established. A highly particularised landscape with figures, 53½ × 38½ in., by Old Crome, made 3,000 gs., two river-scene enchantments by Corot, respectively 2,650 gs. and 2,000 gs.—they cost about £300 each—against 2,300 gs. for 'St. Sebastien' in 1903; Watts' 'Daphne,' 74½ × 23½ in., 1,650 gs., the sum at which a version of the 'Red Cross Knight and Una' fell at the Carver sale, 1890; and Morland's 'Morning: Higglers preparing for Market,' 27¼ × 36 in., acquired for 55 gs. in 1861 by Mr. Huth, 2,000 gs., against 1,250 gs. for 'The Post Boy's Return' in 1898. Both Mr. Louis and Mr. C. F. Huth bought fine Morlands long before his art became fashionable. Constable's superb sketch of Salisbury Cathedral fetched 1,700 gs., J. F. Lewis' 'Commentator of the Koran,' 25 × 30 in., 1,650 gs. Two first-rate works by George Stubbs, 'Gamekeepers' and 'Labourers,' both engraved by H. Birch, made 720 gs. and 520 gs., against 370 gs. and 230 gs. in 1868.

The sensational price for an example of porcelain in the Huth collection, which fetched £67,430, was paid by Mr. Partridge for an old Nankin oviform prunus-pattern vase and cover, 10¼ in. high, the marbled blue ground of exceptionally fine quality. A pair of beakers, 10½ in. high, and an oviform vase and cover, 12½ in. high, the lower parts powdered-blue, the upper parts bright green, made £2,700; a pair of mandarin jars and covers, 42 in. high, 1,850 gs.; a pair of egg-shell oviform lanterns, 8¾ in. high, £1,200; and a Rhodian dish—Mr. Huth would sell duplicates for a £5 note sometimes—7¾ in. diameter, £580.

When, some four decades ago, the large house at Possingworth built for Mr. Huth by Digby Wyatt was completed, Messrs. Vokins framed about 300 prints for its decoration. On May 24th some eighty-three Huth mezzotints brought £9,971 odd, the fifty after pictures by Sir Joshua fetching no less than £8,435, an average of £168 14s. each, as against £93 each for the famous H. A. Blyth series of 151 in 1901. The biggest sum yet paid for a mezzotint under the hammer was for the 'Lady Bampfylde,' one of very few known examples without any letters—another is in the Fitzwilliam Museum, but none was before traceable at auction. Messrs. Nosedá paid 1,200 gs. for it. W. Dickinson's 'Mrs. Matthew' again before any letters, was a great rarity, of which there is one at Windsor Castle. This first recorded example at auction

made 800 gs. The 'Duchess of Rutland,' by Green, a superb impression, brought 850 gs. (Agnew); 'Lady Elizabeth Compton,' first state, wide margin, 580 gs.

Mr. Huth possessed, too, some splendid specimens of old silver, the sixty-one lots in this kind bringing £18,424. Not for years has an early seventeenth century rose-water ewer and dish of native origin come up for sale. The Huth example, London hall-mark 1607, similar in design to a ewer and dish at Windsor, made £4,050 (Crichton); an ornate William and Mary standing-cup and cover, twenty-seven inches high, 1692, £3,300; a large plain tankard and cover, 1692, by George Garthorne, £2,050; and two tankards and covers, 1604 and 1673, £1,720 and £1,700. In all, the Louis Huth collections fetched £148,282.

On May 26th a biberon, carved of rock-crystal, mounted with enamelled gold, 12¾ in. high, 16¼ in. long, belonging to Mr. John Gabbitas, by whom it was inherited, caused a great stir in King Street. It was catalogued as Italian work of the middle of the sixteenth century, but many regard it as belonging to the same country as the small rock-crystal vase and cover in the Waddesdon collection at the British Museum (No. 79), bearing the name of Akbar in Arabic, catalogued as German sixteenth century work. The auctioneer could not get an opening bid of more than 500 gs., but there was an exciting fight up to 15,500 gs., whereat the "stubby winged bird"—for such is the general aspect of the drinking vessel, the handle of the cover surmounted by a little statuette of Neptune astride a dolphin—went to Mr. Charles Wertheimer. Disregarding ropes of pearls, this is the biggest sum actually realised for a single object under the hammer in this country.

The picture sale on May 6th included some fine Romneys. 'The Horsley Children,' 49 × 39 in., 1793, the property of Lady Gordon Cumming, made 4,400 gs. 'Mrs. Methuen,' 29 × 24 in., 1784, 3,400 gs.; 'Lady Emelia Macleod,' 30 × 24½ in., oval, 2,600 gs.; and the 'Hon. Mrs. Beresford,' 30 × 25 in., 1,900 gs. James Ward's 'Giorgina Musgrave,' 34 × 27 in., 1797, as a child in white muslin dress, fell at the record of 1,600 gs. The same afternoon the pictures, chiefly by Old Masters, belonging to Mr. Francis Capel-Cure, realised £6,991.

The Capel-Cure antiquities did not come up to market expectations. In advance, £30,000 was spoken of in connection with the collections, but the result fell far short of that.

Exceptionally high prices for etchings by an artist who has not yet reached his prime were paid, on May 30th, for examples by the distinguished Scotsman, Mr. D. Y. Cameron. The North Italian set of twenty-seven prints, published in 1885 at £25, brought a total of £187 12s., including 25 gs. for 'The Palace Doorway.' Other etchings, issued during the last few years at from 3 gs. to 6 gs. each, rose to 10 gs. or 14 gs. In all, fifty-nine examples made about £430.



John Tradescant the younger and his friend Zythepa of Lambeth.

Historical Portraits at Oxford.

By Arthur B. Chamberlain.

THE second Exhibition of Portraits, held in the Oxford Examination Schools during April and May, was of equal, if not of greater, interest than its predecessor. Last year's exhibition, it may be remembered, was confined to portraits of historical personages connected with Oxford, who had died before the accession of Charles I., while the one now under consideration carried on the story for another hundred years, its exact limits being the dates 1625 and 1714, and by its means the art of portraiture, as practised in England throughout the seventeenth century, was illustrated with exceptional completeness.

In almost every case the persons represented were more or less intimately connected with Oxford. Many of them were also figures of importance in the wider field of English history, who, at one time or another, came into relationship with the University city; and so these contemporary representations of them are invaluable to all who would add life and colour to the dry bones of historical research, for a portrait taken direct from life, however poor the painter

may have been, is of inestimable value as a record. The exhibition included kings and queens from Charles I. to Anne, and many a great noble or statesman, and divines and high dignitaries of the Church. Among the poets represented were Milton, Dryden, William Drummond of Hawthornden, Abraham Cowley, Sir John Suckling, and John Taylor, together with men of learning such as Jeremy Taylor, Thomas Hobbes, John Locke, or John Wallis.

Six years after the death, in 1626, of the first person included in the catalogue, Lancelot Andrewes, Bishop of Winchester, Van Dyck came to England, and the history of the period under consideration is the history of the gradual growth of his influence, and the consequent dying-out of the earlier traditions which had governed painting in England since the death of Holbein nearly a century earlier; followed, after the death of Van Dyck and his best pupil, William Dobson, by the rise of Sir Peter Lely, and, in his turn, his gradual eclipse by Sir Godfrey Kneller and his school. The pictures in the exhibition which were earliest

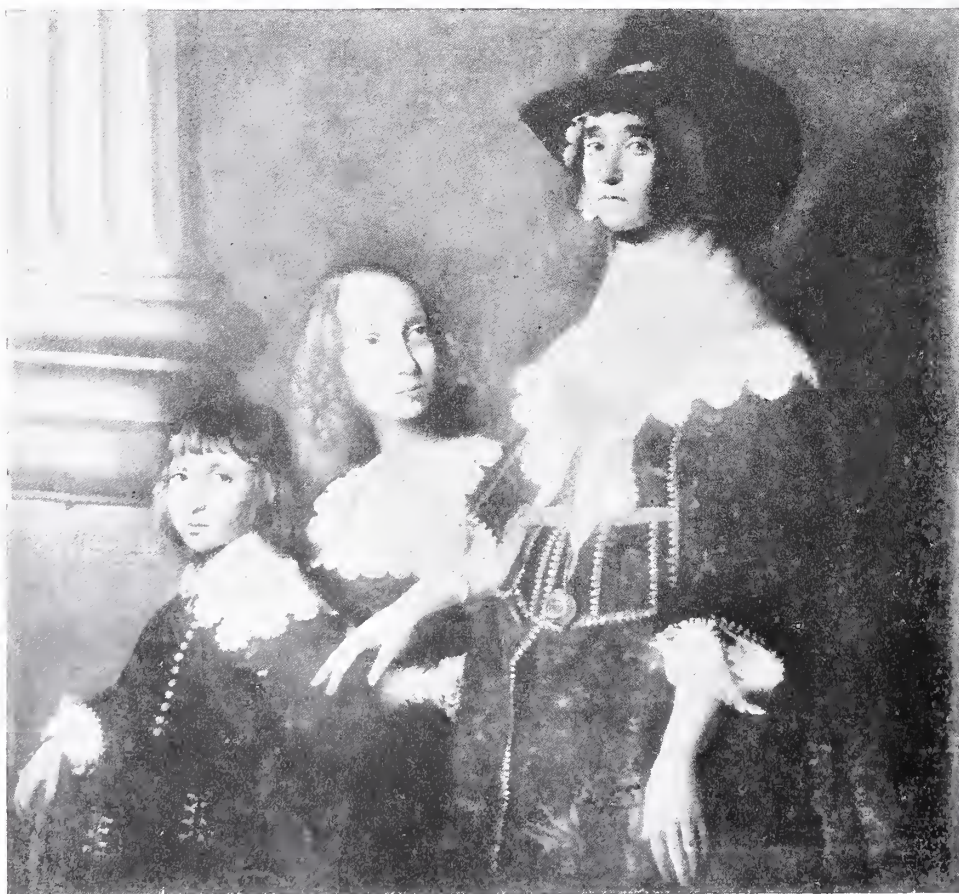
in point of date still betrayed much of the influence of such painters as the Gheeraerts and other men of the hard and dry Netherlandish school, who practised here in considerable numbers, whose unimaginative art, with its careful and elaborate imitation of detail, reigned almost supreme under Elizabeth and James I., together with the more fluent art of Zuccaro, Gerard Honthorst, and Cornelis Janssen van Ceulen. The majority of such portraits have little claim to consideration as works of art, for the workmanship is wooden and dull, and the whole conceived in a convention which was then rapidly dying out, except in a few country places where third-rate artists still clung to the older style. For the most part, the examples exhibited at Oxford were by unknown painters of indifferent talents.

No. 7, 'Sir Eubule Thelwall,' was a good copy by William Parry, A.R.A. (1742-91), of an original, which must be of great interest, at Bathafarn Park, Denbighshire, though the copyist has probably rendered it with the freer touch of the school of his day. No. 8, 'William Pope, Earl of Downe,' by Marcus Gheeraerts the younger, in a somewhat bad condition, showed some careful painting, but was not a very good example of the school. Such portraits as Nos. 21 and No. 22, both of 'John Bancroft,' Bishop of Oxford; No. 23, 'Robert Wright,' Bishop of Lichfield; or No. 10, 'Francis Godwin,' Bishop of Llandaff, may be chosen as survivals of the feeblest type of the old archaic school, which still continued to be followed by inferior painters, side by side with better work produced under the influence of Dutch and Flemish art. One of the most interesting of these earlier portraits was No. 18, 'Sir Henry Wotton,' which displayed power of expressing character, and good and careful draughtsmanship.

There was only one picture in the room which could be ascribed to Van Dyck himself with any approach to certainty, and that was the full-length portrait of 'Charles I.,' No. 76, from Jesus College, very similar to one in Windsor Castle. This portrait has qualities of manipulation which make it difficult to attribute it to the hand of a pupil alone. There were seven portraits of the king in all, mainly copies, such as No. 71, from the Ashmolean Museum, an excellent and almost contemporary version, after Van Dyck, of the head on the left in the picture of Charles in three positions, in the Royal collection; and No. 74, from St. John's, another contemporary copy of a Van Dyck, the best-known examples of which are in the possession of the Duke of Norfolk and the Earl of Pembroke. There was also a copy of great excellence after

Sir Peter Lely, No. 73, from the Ashmolean Museum, in which the face is full of character. The portrait of the king, however, which attracted the most attention, both on account of the conditions under which it was painted, and for its merits as a work of art by an Englishman whose abilities are practically unknown, was No. 77, by Edward Bower, from All Souls College, and inscribed upon the back "King Charles the first as he satt at his Tryall in Westminster Hall, 1648, an originall. G.C." A very similar picture in the possession of the Duke of Rutland is signed "Edw. Bower, att Temple Bar, fecit 1648," and others, unsigned, belong to the Duke of Beaufort and the University of St. Andrews. Nothing is known of Bower except that he worked in London, but this portrait shows him to have been an artist of exceptional skill, painting under the influence of Van Dyck. The canvas has darkened, and would be improved by careful cleaning. The king is seated in a red velvet chair, in a black dress, with the Order of the Garter, and is wearing a tall wide-brimmed black hat. Without showing such fine pictorial qualities as Van Dyck gives us at his best, it is yet a work of high excellence, quiet and restrained in manner, and very successful in its expression of dignity in the bearing of the king, while from the historical side it is a document of the greatest interest and value.

No less than five portraits of 'William Laud,' Archbishop of Canterbury, were exhibited, all of them copies of the Van Dyck in Lambeth Palace. The best of them, perhaps, was No. 35, which is somewhat obscured by dirty varnish, from Keble College, and other good ones were No. 39,



The family of John Tradescant the younger.



Hester Tradescant (wife of John Tradescant the younger) and her step-son John.

Dated 1645, and attributed to a painter of the De Critz family.

from St. John's, and No. 36, from the Bodleian Library (p. 213). All five of these portraits are much alike, and bear a close resemblance to the example in the National Portrait Gallery, attributed to Old Stone.

No. 27, 'Sir John Suckling,' from the Ashmolean Museum, was a very charming little picture of a handsome youth in armour, with long fair hair, looking over his shoulder at the spectator, and with a good touch of colour in the scarlet sash across his breast. It is very possible that the canvas does not represent the poet, but may be the portrait of some young Dutch nobleman. Another, and a more authentic portrait of a poet when a boy, No. 115, 'John Milton,' was lent by Mr. Lewis Harcourt, M.P. This picture of a young lad with dark eyes, and fair hair falling over his white ruff, is delightful in the sweet expression of the face. It is an excellent copy, of first-rate workmanship, by Benjamin van der Gucht (1792), from a picture, since lost, in the possession of the Onslow family, and acquired from the executor of Elizabeth Minshull, Milton's third wife. As an early portrait of the great poet it is, of course, of inestimable value. No. 28, 'Barnaby Potter,' Bishop of Carlisle, was a powerful and striking portrait; and No. 34, 'Christopher Potter,' Dean of Worcester, a quiet and restrained likeness of a light-haired man, with the eyes of a dreamer or a scholar. Another refined portrait of a poet was No. 41, 'William Drummond of Hawthornden,' from All Souls College. No. 54, 'John Selden,' which was from the Ashmolean Museum, is an excellent example of the school of Van Dyck. There is a very similar portrait of Selden in the National Portrait Gallery.

The exhibition included two first-rate specimens of the art of Robert Walker. Earl Spencer lent his portrait of 'Oliver Cromwell,' No. 78, which is almost a duplicate of the well-known picture in the National Portrait Gallery; and No. 69, from the University Galleries, was a striking half-length of the painter himself, in which, with head turned towards the spectator, he is pointing with his right hand to a statuette of Mercury. No. 184, 'Anne St. John, Countess of Rochester' (p. 212), lent by Viscount Dillon, was a superb example of Sir Peter Lely, and finer, as a work of art, than anything else in the collection. Lely, as the popular court painter of his day, with a studio overcrowded with sitters, produced such a mass of hasty and perfunctory work, that posterity has been apt to assign to him a position in the history of English portraiture much lower than he deserves. There was more than one example of his "pot-boiling" style in the exhibition; but the 'Countess of Rochester' portrait has far higher qualities, possessing dignity, and breadth, and brilliant workmanship. The painting of the head, hands and hair is magnificent, as also of the black satin and white of the dress, and the black curtain with the gold fringe, which he has treated with the greatest harmony and a subdued richness of colour. The painting of such details as the pearl necklace and large ear-drops is equally fine; and, indeed, it is no exaggeration to apply the term "masterpiece" to the composition as a whole. It is a signal proof of what great powers Lely possessed—powers which, for the most part, he frittered away in mere money-making. His successor in the royal favour, Sir Godfrey Kneller, was just as busily employed by court and society, and his talents have been belittled in much the same way in more recent days, and for similar

reasons; but how sterling a craftsman and painter of the human face he could be, when he chose to give himself time for the full display of his abilities, is shown very clearly by such a picture as the full-length portrait of 'John Wallis,' No. 163, which was lent by the curators of the Bodleian Library, in which the learned professor of geometry is represented in his scarlet and black D.D. habit. It was presented to the University by Samuel Pepys, and is an exceptionally fine example of Kneller, in which the realistic treatment of the face is very marked, and the masses of scarlet in the dress very well managed. It is signed "G. Kneller Eques faciēbat, A^o 1701." Another fine Kneller was No. 206, 'Barbara Villiers, Duchess of Cleveland,' lent by Viscount Dillon, in which the artist has depicted this somewhat notorious lady in an unusual moment of sanctity, when in mourning for her husband, the Earl of Castlemaine. The National Portrait Gallery possesses a picture very like it.

Among other works must be included the striking portrait of 'Thomas Cartwright,' No. 165, by Gerard Soest, a painter of Utrecht, who was in London from 1656 until his death in 1681; No. 197, 'Colonel Blathwayt,' a prodigy on the harpsichord at fourteen, and a pupil of Scarlatti's, a pretty boy in a bright blue coat, painted in 1702 by Willem Sonmans, a Dutchman who took up his residence here, and worked both in Oxford and London; No. 142, 'Prince Rupert,' from Magdalen College, a good example of the art of John Michael Wright, one of the best known Scotch painters of the seventeenth century and a pupil of Jamesone's; No. 144, 'John Maitland, Duke of Lauderdale,' attributed to John Riley, of considerable power and expression; No. 138, a very interesting portrait of 'William Lilly,' the celebrated astrologer (p. 211), painted in 1646 by some unknown artist, and lent by the Ashmolean Museum; No. 112, 'John Wilkins,' Bishop of Chester, by Mary Beale, the friend and imitator of Lely, which shows her to have been a painter of some little power and freedom of handling in the school she affected; and No. 199, 'William Jane,' by William Gandy, of no particular artistic merit, but worth consideration, because the work of this Exeter artist is said to have been greatly admired, and to some extent imitated, by Sir Joshua Reynolds at the beginning of his career.

The collection, indeed, afforded an unusually good opportunity of studying the work of a number of painters who to-day are little more than mere names in the history of the English school—such men as Edmund Ashfield, a pupil of Michael Wright's; William Rieder or Reader, of Maidstone, who studied under Soest; Robert Byng, an assistant of Kneller's; Bartholomew Dandridge; Robert Fisher; Thomas Gibson, who worked for Sir James Thornhill; Thomas Murrey, one of Riley's pupils; James Maubert; Nicholas Lanier, who was better known as a musician, and Master of the King's Music in 1625, and keeper of his miniatures, whose portrait of himself, No. 91, shows him to have been in addition a painter of decided merit; and Cornelius Neve, a Flemish artist, of whom nothing is known except that he painted one or two portraits in England, including that of Elias Ashmole, which is now lost. His own portrait, No. 65, from the Ashmolean Museum, is supposed to be from his own hand, and it possesses such good qualities that a search for further works by him would be of interest to the student. No. 64, 'Nicholas



John Tradescant the younger.
Attributed to William Dobson.



William Lilly, the Astrologer.
Painter unknown.

Fiske,' an astrological friend of Lilly's, is also said to be by him.

A group of some ten works by or attributed to John Taylor, a nephew of the more famous John Taylor, the "Water Poet," formed one of the features of the exhibition. Little is known of Taylor, who seems to have worked in Oxford all his life, an English provincial artist little influenced by the impetus which the arrival of Van Dyck gave to painting in this country. His earliest authenticated picture is dated 1625, and that he was honoured by his fellow-citizens is shown by his election as Bailiff of Oxford in 1687, and Mayor in 1695. It is hardly possible that all the portraits here attributed to him can have been painted by him, as their artistic qualities are of such varying degrees, and the dates upon some of them do not permit the arrangement of an orderly sequence from comparative immaturity to a more confident style and a more complete realisation of nature. No. 50, the portrait of his uncle, 'John Taylor,' the poet, is signed and dated 1655, and was given by the painter to the University. Possibly the picture has suffered somewhat in the course of time, but an uncertain, faltering touch, which produces a certain "scratchy" effect, is a marked characteristic of its style. The same handling is to be seen in No. 52, 'John Goodridge,' which seems to be an undoubted example of Taylor, whereas Nos. 26 (1635), 32 (1637) and 45, all probably by the same hand, though no better as works of art, are firmer and more confident in the brushwork than that in some of Taylor's signed pictures. Another undoubted example was No. 93, 'John Wall' (p. 212), painted in 1664, of which mention is found in the city accounts. In this Taylor is seen at his best, for



John Wall, D.D. (Canon of Christ Church, 1661).

By John Taylor.



The Countess of Rochester.

By Sir Peter Lely.

his art at this date had gained in certitude and correctness of drawing. The portraits of 'John Nixon,' No. 85, and his wife, 'Joan Nixon,' No. 101 (see plate), were certainly painted by the same hand as No. 93; the background and sky are almost identical, and the fringed gloves and other details alike, to say nothing of more general similarities of style. The same criticism applies to No. 176, 'Richard Hawkins,' which must be added to the list of his better and more matured works. All of these portraits were lent by the city of Oxford, and they point to the existence in the seventeenth century of a local school of painting of some importance, upon which, it is to be hoped, more light will be thrown eventually.

The group of portraits of various members of the Tradescant family, lent by the Visitors of the Ashmolean Museum, was certainly one of the most striking features of the exhibition, not only because the portraits themselves, regarded as works of art, could be placed upon a higher level than much that was in the room, but also on account of the problem of their authorship.

The small portrait of the elder man, No. 16, which was engraved by Hollar, is only interesting as a likeness, whereas the remaining portraits were painted by a man of no mean artistic capacity. The fine portrait of 'Oliver de Cratz,' No. 82, which is believed to have been painted by himself (p. 157), must be included in any consideration of the Tradescant pictures, for Nos. 83, 140 and 141 are undoubtedly from the same brush as the one responsible for No. 82. Throughout the seventeenth century several Flemish painters were working in England, whose family name was spelt indifferently de Critz, Cretz, Cratz or Crite. Robert Walker, the painter of the fine portrait of 'Oliver Cromwell,' No. 69, pronounced one of the members of this

family to be the best painter then in London. Three of them at least, two Johns and an Emmanuel, were sergeant-painters in succession to James I. and Charles I. The writer of this article has just discovered a reference to this 'Oliver de Cratz' in a petition, dated 23rd June, 1640, and printed in the Calendar of State Papers, of "John de Crite (Cretz), his Majesty's sergeant-painter," which states that "By a petition four years since you directed your Commissioners for the affairs of the hospital of Sutton's foundation to put Olivier de Crite, a son of petitioner, in a poor scholar's place in the free grammar school there; but there were so many to be preferred by former letters to you that petitioner's son could not be admitted all this time, and is now too old. He therefore prays for a reference to the Commissioners for a younger son of his, Henry de Crite, to be inserted instead of the other, the rather as petitioner is unable to afford him education answerable to his capacity." This petition was granted. No. 140, 'Hester and John Tradescant,' is dated 1645, so that it is just possible that it was painted by Oliver de Critz at the age of twenty or twenty-one, on the supposition that he was about fifteen or sixteen at the date of the above petition; though, if this be so, it shows him to have possessed unusual brilliancy and a very matured style at an unusually early age. The critic would be, perhaps, on safer ground if he attributed both the 'Oliver' portrait and the Tradescant groups to John de Critz, the father. In any case, they are the work of a man of exceptional power and manipulative skill, and further research might well result in the discovery of other pictures by him, and so add the name of another good artist to the roll of the English school of painting.

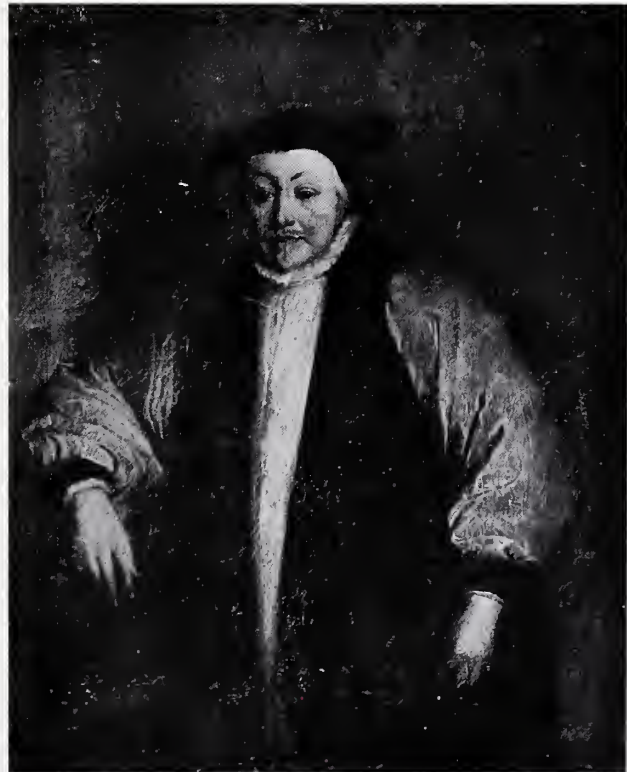
No. 83 represents the younger Tradescant, with his friend "Zythepsa," of Lambeth, in a room of the "Ark" (p. 207). On one side there is a table covered with a great heap of shells, a very admirable piece of still-life painting. Tradescant wears a grey cloak with an olive-green collar, exactly similar to the one in the portrait of 'Oliver de Cratz.' "Zythepsa" was the assumed name of a Quaker brewer who was intimate with Tradescant, a man with a most extraordinary nose. No. 140, 'Hester and John Tradescant' (p. 209), is the double portrait of Hester Pooks, Tradescant's second wife, whom he married in 1638, and her step-son John (b. 1633, d. 1652), at the age of twelve. The boy is holding up to her a jewel in the form of a spray of lily of the valley fastened down upon white paper. The brush-work throughout is broad, vigorous and alert, while the painting of the dresses and details, such as the lace and the hanging watch, with its steel case and chain, is exceptionally good. The boy's clothes are of a similar grey to the cloak already mentioned, and the white collars and the lady's cap should be compared with the collar and white paper in the 'De Cratz' picture.

In No. 141 these two sitters have been painted again, and at about the same date, together with Frances Tradescant, Hester's step-daughter, a girl some years older than her brother. Some parts of the canvas have suffered slight damage, but it is nevertheless a very striking work (p. 208). The three are standing as though just about to start for a walk, Mrs. Tradescant wearing a richly-brocaded dress, and the same broad-brimmed high black hat, and a cap and collar in one piece, as in the other picture, almost entirely hiding

the dark hair, with the exception of two wisps, which hang down the cheeks in ugly fashion. These four pictures are the work of an artist of undoubted originality, who had the power of seizing character and giving a life-like portrait, and endowed with a gift of draughtsmanship of exceptional dexterity for his day.

No. 84, the remaining portrait of the group, represents John Tradescant at work in his garden, with one hand resting on a spade (p. 211). His shirt is open at the breast, and he wears a dark fur cap and a black fur-lined coat. This canvas is attributed to William Dobson, but it has also certain qualities in common with the other Tradescant portraits. The trees in the background certainly recall similar backgrounds in some of Dobson's pictures; but, whoever may be its author, it is a work of uncommon and curious attraction.

The exhibition was of unusual value to students, who should feel grateful to the Committee whose enthusiasm made it possible, and, in particular, to Mr. C. F. Bell, F.S.A., upon whose shoulders fell the responsibility of all the arrangements and hanging of the pictures. Not the least valuable result of these labours is the very admirable catalogue, fully illustrated, and crowded with historical and biographical notes, and with a preface by Mr. Lionel Cust, F.S.A., in the preparation of which Mr. Bell received a very large measure of assistance from Mrs. R. L. Poole. It is to be hoped that no difficulties will stand in the way of holding a third exhibition next year, when the splendid examples of Reynolds, Gainsborough and Romney, and other painters of the eighteenth century, in the possession of the University, may be made easily accessible to the art-loving public.



Archbishop Laud.

Copy after Van Dyck.

Academy Notes.

THE "picture of the year" at the Academy, 'The Cheat,' by the Hon. John Collier, which has caused Gallery VI. to be known as the "block room," was sold for £600 before the opening month was over. No doubt the highest-priced canvas in the exhibition is Sir L. Alma-Tadema's 'Finding of Moses,' for which Sir John Aird paid between £10,000 and £14,000. Prices have risen since the days when Sir Joshua's charge of 70gs. for a head was regarded as a ransom. Even in 1853 £400 was deemed a high figure for Millais' 'Order of Release,' which, in May, 1898, was bought at auction for 5,000gs. by Sir Henry Tate and presented to the nation. Edwin Long received 7,100gs. in 1875 for 'The Babylonian Marriage Market,' which, five years later at auction, made 6,300gs., the biggest sum yet paid under the hammer for a work by a living artist. Sir L. Alma-Tadema is a good second with the 'Dedication to Bacchus,' which, in 1903, brought 5,600gs.; and Burne-Jones comes third with 'The Mirror of Venus,' 5,450gs. One of the four-figure works at the Academy, Mr. Wyllie's 'Trafalgar,' is, this centenary year, to form the subject of an important etching by him.

ALL the world knows Mr. Sargent as a painter, but relatively few know that he works as a sculptor as well. At the 1901 Academy, however, was a crucifix, destined for the Boston Public Library, and at Messrs. Agnew's he has appeared in a similar rôle. Mr. Sargent was one of three honorary members lately elected to the Society of British Sculptors, the others being Mr. H. H. Armstead and Mr. Alfred Gilbert. Apropos of Mr. Gilbert, he has retired from the Professorship of Sculpture at the Academy, as has Mr. George Aitchison from that of Architecture. Professors take no part in the teaching in the schools, save when their turn comes as R.A. visitors. Their sole duty is in the winter to deliver a series of lectures, generally half-a-dozen, which used to be paid at the rate of £10 each, that sum lately having been greatly augmented, however. By the students, the first series of Mr. Gilbert's lectures was voted extraordinarily interesting.

CONSIDERABLE feeling has been roused among friends of the late G. H. Boughton, R.A., because an ordinary printed "rejection" notice, and nothing more, was sent to Mrs. Boughton from the Academy as to the unfinished landscape later exhibited at the Leicester Galleries. The general rule is to accept one work only for the exhibition immediately succeeding the death of a member or associate; but in 1902, when Sidney Cooper had been dead a few months, four pictures by him on a considerable scale were admitted. Had he lived, Mr. Boughton would have been one of the hangers this spring.

AT his recent lecture on Ambidexterity in Art, Sir William B. Richmond maintained that, from personal observations of their carvings, Greek artists were ambidextrous, as are Italian marble carvers of to-day.

During the lecture Sir William executed some drawings with his right and left hands simultaneously, and he urged that pressure should be brought to bear on the Education Department on this important subject.

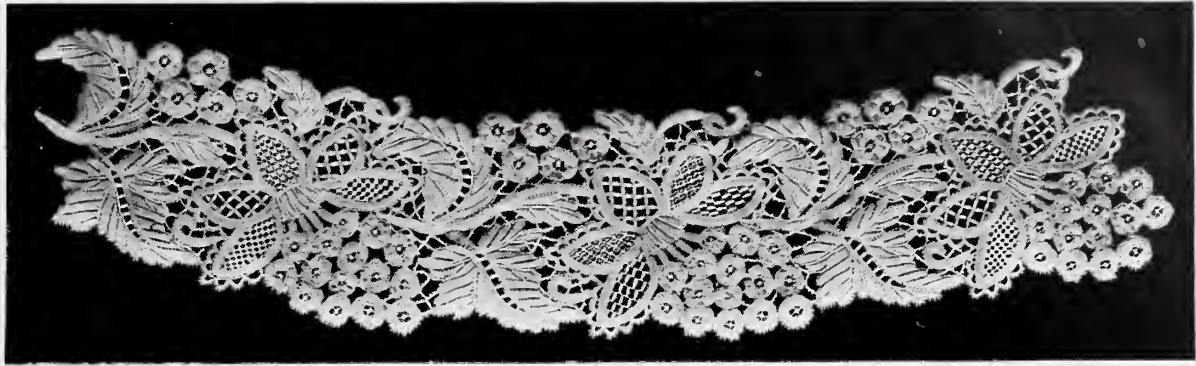
PROFESSOR VON HERKOMER'S huge 'Communal Sitting of the Burghers of Landsberg' occupies 24 ft. of line-space in Gallery VI. at Burlington House, and it is 8 ft. 6 in. high. The work is a companion, of course, to the presentation-group painted and exhibited ten years ago. Once only during the last quarter of a century or so has the size been exceeded at the Academy: this in 1880, when the late Val Prinsep's 'Imperial Assemblage held at Delhi on 1st January, 1877,' 27 ft. long by 10 ft. high, occupied practically the whole of the east wall of Gallery VIII.

THE *Tailor and Cutter*, which annually criticises the Academy from the sartorial point of view, reproves Mr. Harold Speed for painting Edward VII. in trousers baggy at the knees and full of creases, that would not be tolerated by any gentleman, "much less by the King." Mr. Sargent is another delinquent, but Mr. J. H. F. Bacon has achieved greatness in his 'Sir Alfred Gelder.' Even frock-coats can be immortalised, and as to top-hats—another of the appalling products of civilisation—who can forget that in Boldini's 'Whistler'?

AT the Academy Banquet of sixteen years ago Lord Salisbury announced that the Government had received an anonymous offer to erect a National Portrait Gallery if a suitable site were provided. The donor of the £80,000 was Mr. W. H. Alexander, who died at Weymouth a few weeks ago.

THE much-discussed Chantrey collection consists at present, including the purchases of this year, of 116 works, which have cost, leaving out of account Mr. Cadogan Cowper's 'St. Agnes in Prison,' £68,018 15s., or an average of £591 9s. 4d. There are eighty-nine pictures, twelve water-colours, nine bronzes, six marbles. The highest sum for a single work is £2,200, five have cost £2,000 each, seventeen others between £1,000 and £2,000. The twenty-four bought for £1,000 each, or more, total £32,960. Five works only have been purchased outside current Academy Exhibitions, and for the first time this year the trustees have recognised the Old Water-Colour Society. Mr. Sargent was not of those who had a voice in the purchases.

SIR HENRY RAEBURN'S portrait of Lady Maitland, said recently to have changed hands, shows the wife of the Admiral who, in 1815, brought Napoleon to England on board the *Bellerophon*. When Lady Maitland came alongside the *Bellerophon* at Torbay Napoleon saluted her, and expressed regret that her husband would not allow her to pay him a visit.



Part of a Border for a "berthe" in Honiton Lace.

Design adapted from Brussels Lace, by Alice Savory (Diss, Norfolk).

Art Handiwork and Manufacture.*

JUST judgment of contemporary art needs a constant effort to realise the production, not only as an achievement in a special material, but also in the yet more refractory material of life. That effort to appreciate conditions is specially required in estimating works of applied art, where the "imprisoning of real intents" is harshly enforced by the existing dispensations of labour. The arts of life can only return to their lost station by a long and difficult course, and it is as hard for life to prepare their reception as for these outcast and perplexed energies to regain their place and dignity. Much, then, that is accomplished by societies and craftsmen is most truly judged as part of the intricate negotiations for that reunion, and, so discerned, judgment that contemptuously dismisses what is eccentric or lacks vitality is itself rebuked for inappropriateness.

If the work done by the Home Arts and Industries Association during the last twenty-one years is regarded

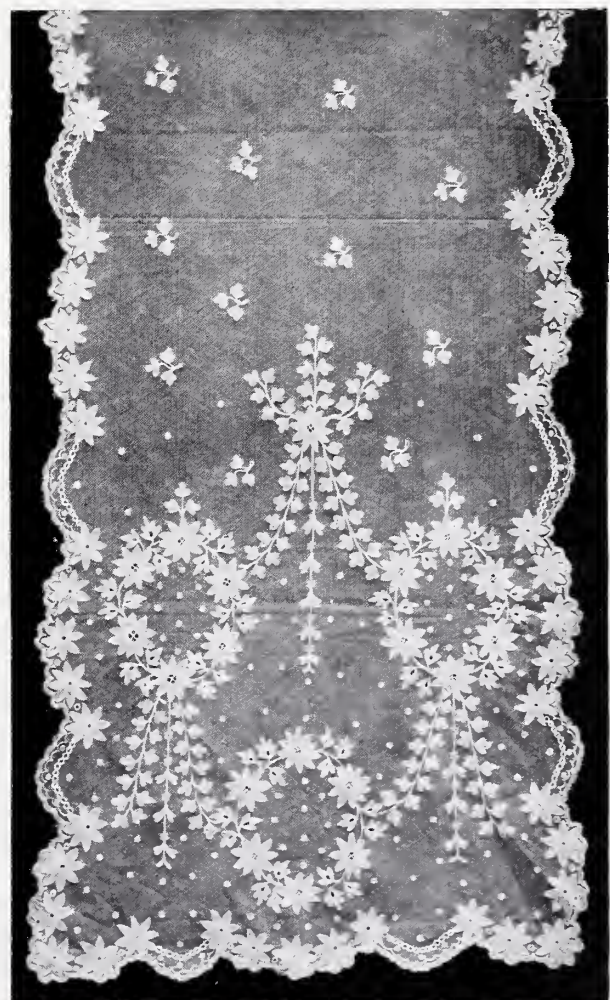
from this point of view, it is possible to see fairly its value and success. That there were some beautiful things—especially in textiles, lace and needlework—in the recent exhibition at the Albert Hall, it is good to be able to note; and in pottery, metal-work, wood-carving and inlay, leather-

* Continued from page 190.



Metal Bowl.

Designed by Dorothea Carpenter.
Made by Wilson Stanley (Keswick).



Scarf in Tambour Lace.

(North Essex.)



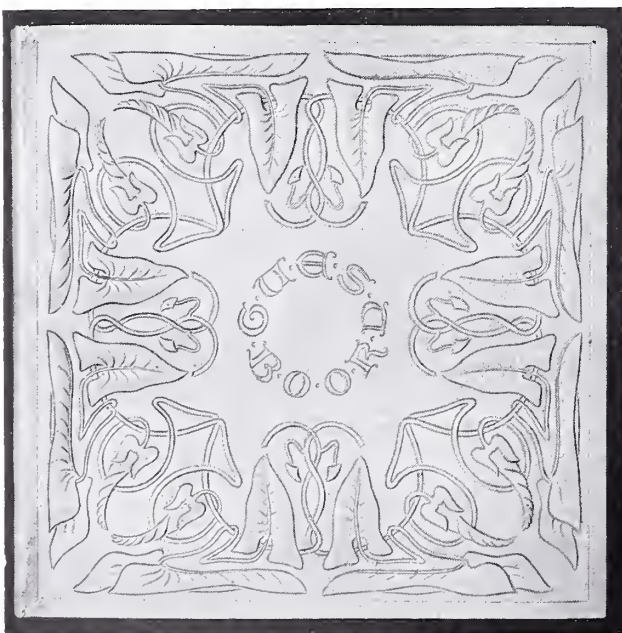
Home Arts and Industries Exhibition: Thame Lacemakers' Stall.

work and baskets, there were exhibits of sound design and craftsmanship. But the presence of beautiful and reasonable wares made in the villages and towns of England, Ireland, and Scotland was not the whole evidence of achievement. Ugliness is so prevalent that the general absence of the flashy or stupid was remarkable. Many of these villages or town districts had no habit or tradition of intelligent handiwork when the Association began to form classes, and where—as in lace-making counties—there had been a beautiful industry, there was degeneration of craftsmanship in drudgery that strove to contend with the cheap output of the manufactories.

A friendly public has been found to buy the skilled work

into use. There is, however, an increasing amount of work designed by the craftsman, especially in the older centres, such as Keswick, where, among examples of metal-work whose rational form and expressive use of the material were noteworthy, was a copper ewer designed and carried out by Robert Temple. Among the Langdale embroiderers, too, are needlewomen capable of devising the pattern of their own fine stitchery. The chalice veil of Greek lace is an example (p. 216).

Haslemere, where both Mr. Edmund Hunter and Mr. Godfrey Blount have works that produce webs of individual design and fine construction, made an excellent show among textiles from various parts of England. In both cases, an



Guest Book in Embossed Leather.

Designed by Alys M. Hawkins.
Executed by Minnie King (Leighton Buzzard).



Chalice Veil.

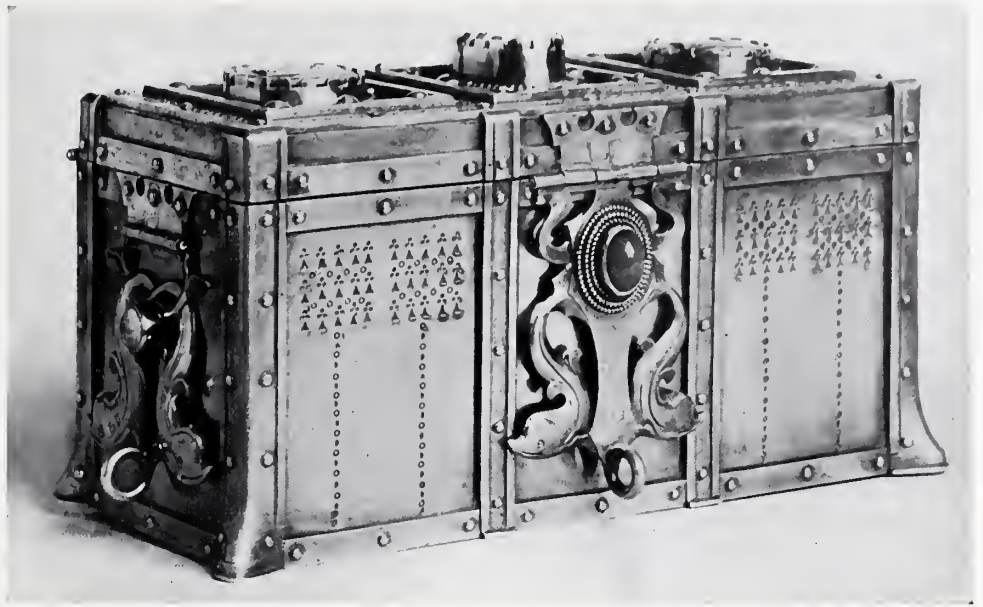
Designed and made by
Abigail L. H. Pepper (Langdale).

individual sense of beauty dictates the work of the community, and when a designer and craftsman organises the work, beauty regains a little of her lost footing in life, though the imposition of an intelligent will on the labour of others is at best a precarious method of inducing craftsmanship, and can never reproduce the inspired work done in the tradition and habit of personal expression. But, as things are, it is much that a centre of ideals should be constituted in industry, by whatever means. The Haslemere weaving is an expression of a strong sense of design, and the durability of the web is ensured by fine materials and construction.

Lace still possesses what the more utilitarian industries have lost—a tradition of design—and the local traditions are renewed and carefully preserved by the various organisations at work in England and Ireland. The illustrations of lace from centres where fine lacemaking has only recently been introduced—as in Norfolk (p. 215), where Honiton lace is now being made, or in North Essex (p. 215), where the workers of cheap edgings are farther employed on tambour lace—show that the industry might still be largely increased.

The task of the private craftsman, compared with the labour of inspiring a communal craft, is opportune.

The public expects beauty from him, and pays for the expression of beauty as for work. So far he lives conveniently for creating works of art. But that is not enough. No



Jewel Box.

By W. S. Hadaway.

general rightness of design in the utilities of life makes clear to the public what this beauty is that they desire in their ornaments, and the object of special beauty can hardly come naturally to completion as a glorification, with all the power of long-practised skill and perception, of a familiar form. While the decorative arts are an imposition on what is considered necessary, the independent craftsman has no opportunity to equal that of past times. The silver toilet set



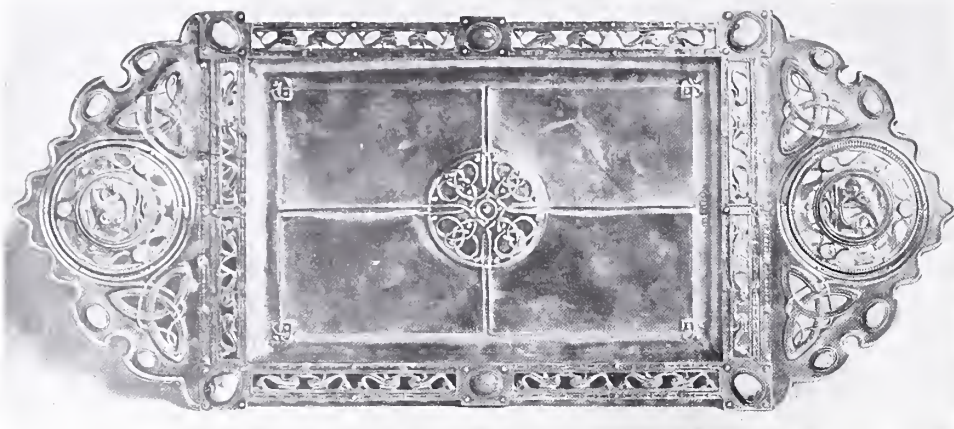
Silver and Enamel Plate.

By W. S. Hadaway.



Powder Pot.

By W. S. Hadaway.



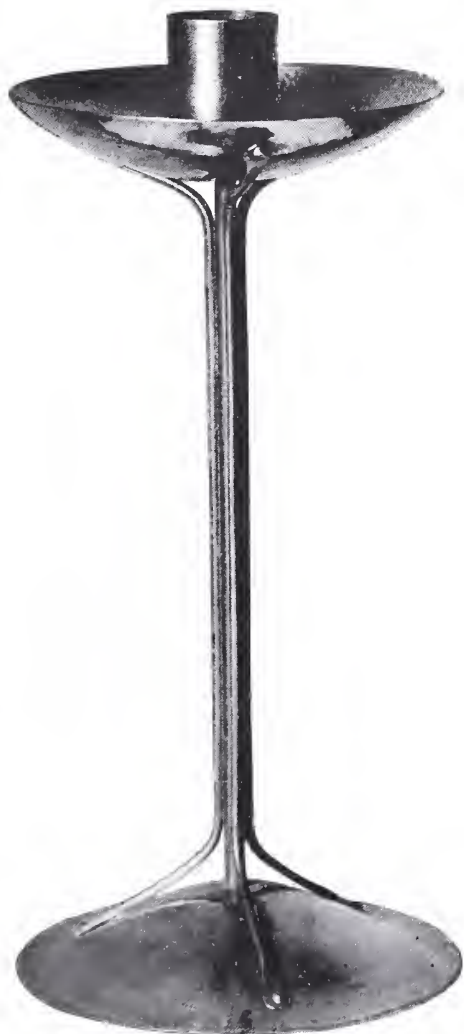
Brush Tray.

By W. S. Hadaway.

by Mr. W. S. Hadaway (p. 217-8), is work done under the best conditions possible—designed for a special purpose, instead of to attract the market. The ornament is a device of the sea, and to the forms of dolphins and of ships that appear on all the articles is added colour of turquoise, chrysoprase,

blue and green enamel and opal-tinted glass, to complete the idea. The loss of these colours, admirably used by Mr. Hadaway, in the illustrations, dulls the impression of the work, especially in the jewel-box (p. 217), where the chrysoprase in the lock, turquoises set in the lid, and the blue-and-green enamel grounds for the ship pattern enhance the charm of the casket.

The toilet set to which these pieces belong, and the fruit plate—which is one of a set with varied designs of trees and beasts—were part of an exhibition of silver-work by Mr. Hadaway at the Bruton Galleries, which showed him to be an artist in his craft, and observant of the laws that discipline invention to serve beauty of form and material.



Copper Candlestick.

Designed by Mabel R. Newen.
Made by William Jervis (Potteries
Cripples' Guild).



Scent Bottle.

By W. S. Hadaway.



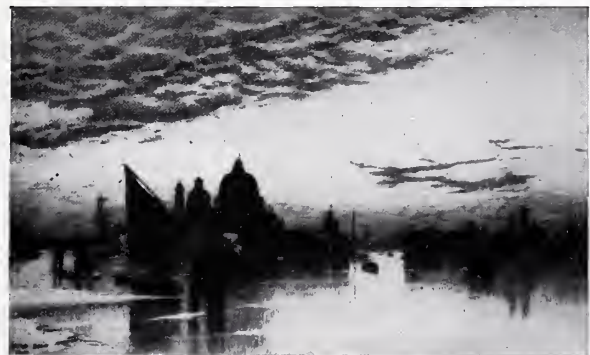
A Surrey Common.
By Wilfrid Ball.

Wilfrid Ball, R.E., Painter and Etcher.

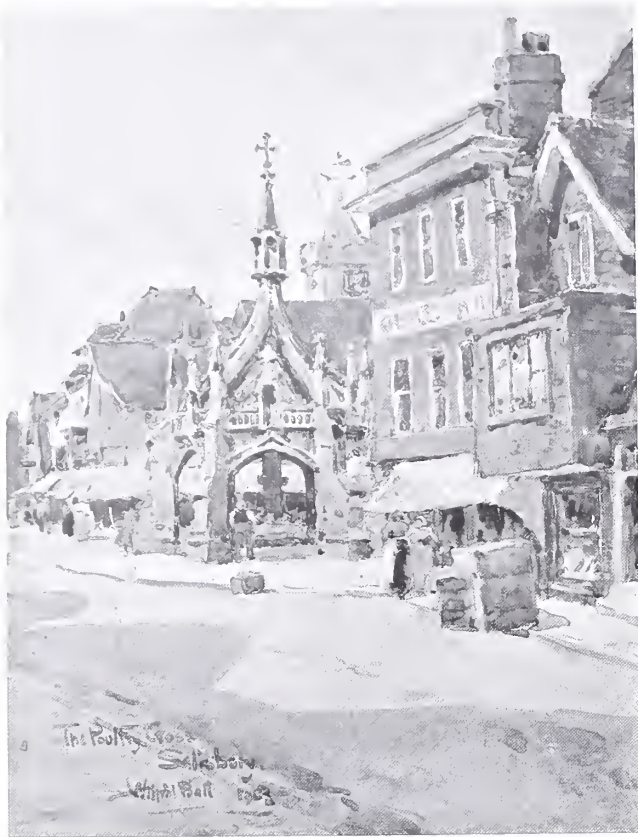
By H. M. Cundall.

THAT a painter, like a poet, is born and not made is certainly true in the case of Mr. Wilfrid Ball, for those charming drawings, for which he is so well known, owe little or nothing to instruction. He was born in 1853, and comes from a Lincolnshire family. After the usual scholastic education, he entered a firm of accountants in London, and, whilst there, his natural bent betrayed itself. He occupied his spare hours in practising painting, and the art of etching also fascinated him. In 1877 Mr. Ball sent a small—very small—etching entitled 'The Lone Field' to the Royal Academy, and it was accepted for exhibition. This decided his future career. He resigned his post in the City office, and devoted himself entirely to art. The only instruction he ever received was at Heatherley's School, where he attended for a short while the classes for life and antique. It requires no small amount of determination on the part of a young man to suddenly throw up a sure income, and embark in such a precarious enterprise as a struggling young artist; but Mr. Ball was born with a considerable amount of determination, which he fully displayed when he was a noted member of the London Athletic and of the Thames Hare and Hounds clubs, by winning many prizes for long-distance walking and running races.

At first, although he occasionally sent small water-colour paintings for exhibition at various art galleries, he confined himself chiefly to etching, and became an early Fellow of the Society (now Royal) of Painter-Etchers. Towards the end of the year 1881 he produced a charming series of Christmas cards, comprising twelve views of the River Thames, six being scenes above Westminster, and six below.



(By permission of Mr. W. R. Deighton.) After Sundown at Venice.
An original Etching by Wilfrid Ball.



Poultry Cross, Salisbury.

By Wilfrid Ball.

These met with such a success that they were followed by other series, *viz.*, 'Sketches on the River Isis,' and 'Round about Stratford-on-Avon.' In 1884 Mr. Ball executed his first important etching as regards size, entitled, 'Old London Bridge from Custom House Quay, in 1820,' from a water-colour drawing by Edward Duncan; and in the same year he exhibited at the Royal Academy 'Light thickens, and the crow makes wing to the rooky woods,' an original etching in which he rendered Shakespeare's lines with striking effect.

Since this date Mr. Ball has devoted himself more to painting water-colour drawings, of which we shall speak later, than to etching, although he has been a constant contributor to the Royal Painter-Etchers' Society and other black-and-white exhibitions. At the Salon in 1889 he was awarded an Honorable Mention for etching, and in 1900 gained a bronze medal at the Paris Exhibition for his etchings. Last year he was invited to contribute an etching, 'After Sundown at Venice' (p. 219) to the British section of the St. Louis Exhibition.

Although Mr. Wilfrid Ball has made his reputation as an etcher, it is on his water-colour art that his fame mainly rests. In the summer of 1884 our artist visited a secluded corner of Buckinghamshire, and made a series of sketches chiefly in or near the neighbourhood of the parishes of Chalfont St. Giles and St. Peter, a district made historical through its association with Milton and 'Paradise Lost.' No less than forty bright little drawings, faithfully portraying the ancient buildings and many picturesque landscapes in the vicinity, were exhibited at Mr. Dunthorne's galleries in Vigo Street. Mr. Ball has an unflinching eye for the picturesque "bits," with red-roofed cottages, to be found

in English landscapes, and he has a preference for making numerous drawings in the localities he visits, rather than to devote his energies to a few ambitious works. The next district explored was the Broads of Norfolk and Suffolk, and here the bright colouring of the sails, the wherries, and the old windmills added a charm to the series of drawings which he executed during his stay. In 1887 Mr. Ball made his first pilgrimage abroad, and reached Italy, the goal of all artists. He visited Venice, and there produced a series of sketches of the lagoons, as bright as red sails and summer sunshine could make them. The next country to attract Mr. Ball's attention was Holland, which he visited in 1889. This proved to be a happy hunting-ground, for on his return a collection of drawings of Rembrandt's land was exhibited at Mr. Dunthorne's gallery. They were selected with admirable discrimination, and out of such commonplace materials as red roofs, mills, canals and boats, admirably depicted against the damp, grey skies, Mr. Ball possesses the delightful charm of making most pleasing pictures.

The next year our artist travelled further south, and the old walled towns of Nuremberg and Rothenburg became subjects for his pencil. During his stay in these two places he made over fifty drawings of the walls and towers and the steep-pitched roofs so characteristic of Southern Germany.

In 1892 Mr. Ball met with a serious accident which nearly cost him his life. Whilst out riding he was thrown from his horse, and fractured his skull. All work had naturally to be abandoned for many months, but on his recovery he decided to visit Egypt to recoup his health. There he remained for some time, and commenced painting again with renewed vigour. The sunlit land of the Pharaohs,



Near Berry Head, South Devon.

By Wilfrid Ball.



Printed by John Taylor

Joan Nixon



Veere, Holland.
By Wilfrid Ball.



Royal Common, Surrey.
By Wilfrid Ball.



On the Maas Holland.
By Wilfrid Ball.



Robin Hood's Bay.
By Wilfrid Ball.



Capo Alassio, Sicily.

By Wilfrid Ball.

with its brilliant colouring, provided many admirable subjects for his brush. On his return to England a collection of his water-colour drawings, made during his stay in Egypt, was exhibited at Messrs. Agnew and Sons' gallery. After these various wanderings abroad, Mr. Ball once more turned his attention to his native country, and from time to time there have been exhibitions of drawings of homely English scenery in the various counties he has frequented.

In 1899 he revisited the eastern counties, and produced many charming drawings of the scenery of the Broads. The result was an exhibition, at the Fine Art Society's galleries, of a series entitled, 'North and East Anglia

results are admirable, as may be seen from 'A Surrey Common' (p. 219).

At the present time Mr. Ball is engaged on producing illustrations for a book on Sussex, to be published shortly by Messrs. Black, and many of these drawings, the result of his ramblings in the rural districts of this county, were shown at the Leicester Square Galleries.

As will have been seen, Mr. Ball is a prolific worker, both with his water-colour brush and his etching-needle, yet he has found time to devote himself to painting in oil. Although the paintings in this medium have not been numerous, still several important canvases have been occasionally shown at the Royal Academy and the New Gallery.

English Gothic Needlework

At the Burlington Fine Arts Club.

By Lewis F. Day.

AMATEURS cannot be too grateful to the Burlington Fine Arts Club for the opportunities afforded them, not only of seeing abundant instances of Old English needlework not otherwise easily accessible, but of comparing them with familiar examples more within reach, such as the vestments lent by the Victoria and Albert Museum and the Musée Royal of Brussels. Needlework of the period now represented at Savile Row (roughly speaking, Gothic work) is at the best rare; and it is doubly interesting, therefore, to see, side by side, specimens perhaps never before confronted. The show, which is limited to native work, goes entirely to support the fame of Mediæval English stitchery.

The oldest specimens exhibited are the discoloured

fragments not many years ago exhumed at Worcester Cathedral, the twelfth century mitre of St. Thomas of Canterbury, his amice collar (which we have rather to take upon trust, all that is to be seen being a scrap or two of it perceptible through the traceried interstices of its wooden receptacle) and a pale blue chasuble, more or less heraldically embroidered in gold, from South Kensington, which ought to be better known than it is. The ornament is, in all these cases, chiefly of the flat and formal trefoiled pattern, so familiar in encaustic tile-work of the period.

One of the most beautiful examples of fourteenth century work is the reverently restored cope lent by Col. J. E. Butler Bowdon. This is designed on the usual plan of three successive tiers of radiating canopies with saints ensconced

Broads, Cities and Coasts.' He next turned his attention to the West of England, and, after spending some months there, he returned with a collection of drawings made in Cornwall, Devon and Somerset, which were also exhibited in the Fine Art Society's rooms.

During the past few years Mr. Ball has been exploring the rural districts of Surrey, Sussex, Hampshire and Wiltshire. Judging from a collection of water-colours of landscapes in these southern counties, shown at the Fine Art Society's galleries last year, Mr. Ball has made a great advance in his art. He has devoted himself to the serious study of skies and atmospheric effects, and the



AN OLD DUTCH WATERWAY.
BY WILFRID BALL, R.F.E.

in them ; but the niches take here the foliated form of oak-branches, growing together into a single many-niched bower, and make a most admirable pattern : it is rarely that "Decorated" Gothic ornament is seen to such advantage. Curiously interesting, too, when you look into their design, only with some difficulty to be deciphered now that the silk has lost its colour, are the two altar frontals from Steeple Aston, portions really of a much faded fourteenth century cope.

On the whole, no doubt, the hues of the old dyers gain by the subduing influence of time. There are vestments not otherwise remarkable which are in their present rather than condition so delightful in colour that one is disposed to set down a harsh note, when here and there it does occur in the exhibition, to that arch enemy of art, the restorer. We may attribute perhaps the harmony of a particular gold-embroidered purple-blue chasuble, with purplish, but in itself dangerous, red for the orphrey upon it, to the taste of the artist ; but time has probably helped it, and everywhere is to be seen the mellowing effect of age, as well as of the gold thread which old embroiderers employed to such cunning purpose. On the other hand, it is quite possible that the grotesque effect of certain greenish heads of hair and pale blue beards is due to the fading-out of some component tint which neutralised the colour, and that it was originally not so far removed from nature as we see it.

It is noticeable how many of the specimens exhibited have been made out of something else. We find, for example, altar frontals not infrequently made out of copes. A certain chasuble from Southwark is quite a patchwork of pieces, reminding one of the jumble of ancient glass often to be found in an old church window, even to a fragment inserted obviously upside down ; and it is quite a common thing to find an orphrey mounted on a chasuble a century or two later in date than itself. The very exceptional design of the chasuble lent by Prince Solms Braunfels is explained by the fact that it is made up of horse trappings. Nothing could be richer or more effective than the largely designed heraldic lions which are the principal features upon it, all in gold upon a crimson ground, into which the gold is carried in the form of light scroll-ornament, diversified at intervals by the judicious introduction of little figures of men and women, just pronounced enough to prevent anything like monotony in it. The working of the lions, with their crystal eyes and overhanging eyebrows, recalls the practice of the Chinese.

Another chasuble which at once distinguishes itself from surrounding vestments (they follow as a rule, it must be owned, a rather tediously uniform course of design) is one of the sixteenth century, from Downside Abbey, designed in punning allusion to its original wearer, one P. Glover. The horizontal bar of the orphrey cross is inscribed in bold Gothic letters, with a contraction of the words, "orate pro anima famuli tui" ; following, that is, the letter P, a glove, and then a letter R ; and all about, on cross and ground alike, are sprinkled, in the most amusing manner, white satin gloves and golden letters P and R.

Among instances of considerable heraldic interest are the stoles and maniple in Case E, with their multitude of emblazoned shields. These, like the burse in Case D, belong to that class of beautiful needlework, entirely covering its fine linen ground, which seems to suggest always a

needlewoman's substitute for weaving—partly, no doubt, because the stitching follows the square mesh of the material. A typically English piece of fifteenth century ornament occurs in the orphrey of a chasuble with the Plantagenet arms (amongst others) and some flower-bearing scrollwork in which the columbine is conspicuous.

In the writing-room on the ground floor of the club-house are sundry wonderfully coloured drawings (based on photographs) of the Ascoli cope and other famous embroideries, which it is instructive to compare with particular specimens in the room above.

The exhibition affords altogether a fairly complete survey of the Gothic period of English embroidery which it sets out to illustrate ; but, stopping short, as it deliberately does, of Renaissance work, it shows, on the whole, rather a downward than an upward course of design and even of execution. One great charm of the earlier embroidery is that it is worked directly upon the short-piled velvet of the vestment itself, as may be seen where, often, the stitching has worn away and the ground shows through. The later practice was to work figures and other details independently upon a foundation of linen, and sew them on, disguising the junction, perhaps, by a few trailing lines of gold worked straight upon the velvet ; but the device is too transparent to deceive anyone. We detect at once the trade expedient—necessary at times, it may be, but hardly to be excused in work done "to the glory of God." It must be said, however, in favour of the fifteenth century altar cloths, sprigged with symbolic or other foliated devices, that they are designed for their place—to be seen, that is to say, from some distance off, which many of the more delicately worked figure subjects are not.

In one respect we must discount the taste of the early needleworkers. The flatness of their treatment, which we find so admirable, is proved by the fact of their bumping up the flesh with a hot iron to give it relief (not quite playing the game in any case) to be the result not so much of artistic reticence on the part of the embroiderers as of inability to make their forms stand out as they would have liked to do. It is interesting to compare this early way of working the faces in split-stitch, gradually round and round from the centre of the cheek to its outline, with the late Gothic practice (as instanced in the fragment from Oscott College now made up into a bag) of working the flesh in straight perpendicular stitches—painting, as it were, with the needle—often very beautifully done. Midway between the two practices comes the fourteenth century manner of emphasising the nose and other features by means of raised lines, which give point and expression to the faces. Among the best examples of this are certain fifteenth century scenes from the life of the Virgin, now adorning a chasuble of remarkable eighteenth century brocade, which are designed with a dramatic force rare in needlework. Another point it would be interesting to trace is the variety in the design of the niche or canopy in which it was the common custom to enshrine each separate saint or figure composition. But there is no space further to particularise the possibilities of study afforded by this comprehensive little exhibition. The only thing one could have wished otherwise is that it had been possible to arrange the objects more strictly in chronological order.



(Mr. W. B. Paterson's Gallery.)

Venice of the North.

By W. L. Bruckman.

Passing Events.

BARON ALPHONSE DE ROTHSCHILD, who died in Paris on May 26th, was a prince of art collectors. Some lovely things were inherited from his father, and, born in 1827, it was possible in his prime, with taste, courage, and an ample fortune, to acquire pictures and objects of art of the first importance, such as now seldom come into the market. He owned master-works by Gainsborough, Reynolds, Rubens—among them the two superb portrait-groups from Blenheim, which in 1885 cost him £52,500—Wouverman, Cuyp, and others. His imposing mansion in the Rue Saint Florentin contained, too, collections hardly to be matched, of Sèvres porcelain, of Italian objects of the Cinque-cento, of French furniture, of Renaissance jewels and kindred treasure.

THE death, on May 8th, at the age of seventy-nine, of Miss Emily Farmer robs the Royal Institute of Painters in Water-Colours of its member of longest standing. She was made a member of what was then the "New" Society as long ago as 1854, and continued to exhibit until last year. Mr. Edmund G. Warren, elected to membership in 1856, now assumes seniority, though, as an associate, he is the junior of Mr. Frank Dillon.

PROBABLY the largest of Rossetti's pictures, 'Dante's Dream,' 125 by 86 in., the necessity to repair which has caused some stir, was painted for William Graham, whose wonderful collection of modern works came under the hammer at Christie's in 1886. It was too large for Mr. Graham's house, however, and he substituted a smaller replica. The work was bought from the Autumn Exhibition of 1881, for the permanent collection in the Walker Art Gallery, at £1,650; Mr. Hall Caine having to do with the

negotiations. To-day it is worth a very much larger sum.

THOSE who desire to see picture-galleries all over the country opened on Sunday will rejoice to note that the Glasgow rate-payers have, by a large majority, so voted as to the fine collections in Kelvingrove. Those who hold to the Puritan tradition are, on the other hand, much chagrined.

NOT long ago Madame Fantin-Latour presented to the French nation a splendid series of lithographs by her late husband, and now the widow of Benjamin-Constant has given to the Municipality of Paris

his 'Le Jour des Funerailles,' which caused a sensation at the Salon of 1889.

IN the autumn of 1904 a miniature by Andrew Plimer was stolen from the National Portrait Gallery. A much less valuable miniature, by Miss E. M. Luxmoore, was recently taken from the Royal Institute galleries and mysteriously returned. Whether this was a case of stricken conscience is unknown. Six or seven decades ago, before the present plan of placing all miniatures in a locked glass case was adopted, there were many such incidents at the Academy.

MR. JAMES MURRAY, to whose energy and liberality is due the splendid reorganisation of the Aberdeen Art Gallery, has a right to feel proud of the recognition of his fellow-citizens, and of a much larger public, in connection with the opening ceremonies. The new sculpture gallery at Aberdeen will serve as an encouragement for other provincial centres. If we be not mistaken, Mr. Coutts Michie, who is an Aberdonian, first stimulated Mr. James Murray's interest in matters artistic.

YET again evidence is forthcoming of the way in which the Municipality of Paris encourages art. It was recently decided by the authorities to buy the contents of the studio of Jules Dalou, the well-known sculptor, who died in April, 1902. The sketches, models, terra-cottas, bronzes, and marbles will be placed in the gallery devoted to Dalou in the Petit Palais. Paris is wise in thus honouring her artist citizens.

THE opening of the new Art Gallery at Bristol, presented to the city by Sir W. H. Wills, has done much to stimulate interest in art in that important centre. It is now suggested that in one of the rooms there should be formed a portrait gallery of Bristol worthies.



Andante.

By Horace Mann Livens.

London Exhibitions.

By Frank Rinder.

THOUGH the late Mr. James Staats Forbes' repute as a collector incapable of making mistakes was not sustained at its height by the "selection," which entirely filled the Grafton Galleries, of nearly four hundred pictures—in all he owned between three and four thousand—by French, Dutch, and old British artists (this section in particular a disappointment), the many noble works served to make the exhibition one of the most important of the summer. The treasures include Millet's 'L'Amour Vainqueur,' painted when he was thirty, of a girl, yielding half reluctantly to the sweet compulsion of the ring of amoretto, wrought into a design rhythmic, spontaneous, life-enhancing, the moving figures and the woodland-setting in lofty consent. With what imaginative justice is not the exuberant scheme disciplined! Some of the Millet drawings, too, show how deeply, truly he saw the earth and those who labour on it: how he divined the invisible relationship, which is yet capable of pictorial interpretation, between them. Rousseau's extensive view of the Valley of Bas Meudon, the closely-packed greens of the landscape differentiated in masterly fashion, and the whole picture ordered with surety;

idylls by Corot, touched with immortal light; small and intimate things by Troyon; leaf-drifts of autumn, gloriously coloured, and gradually assuming congruous shapes, by Monticelli; and good examples, mostly on a small scale, by other French and modern Dutch artists, were in this wonderful exhibition. It is to be hoped that the executors will show other "selections," including some of the many pictures by young native artists, which it is known Mr. Forbes bought.

The exhibitions arranged in aid of King Edward's Hospital Fund, by Messrs. P. and D. Colnaghi, are always instructive and pleasure-giving. Reynolds knew the potency of thought, knew how thought that ever reaches out towards beauty must, in the end, be clothed with beauty. So, his advice on painting a head was, "Think on a pearl and a ripe peach." There is an exquisite issue of this counsel in his profile sketch, catalogued as that of Mrs. Payne-Gallwey, the cool, pure flesh-tones of her cheek visited by a life-flush of consummate delicacy. The same artist's group of Lord Ashburton and his sister, Miss Dunning, is, so far as the eloquent judge is concerned, widely familiar through the engraving of Bartolozzi; but it is the lady, in the graciously painted ivory-white dress and black lace scarf, who gives enchantment. Constable's sketch of Salisbury Cathedral, for the picture at South Kensington, is a superbly achieved phrase, for into a single phrase is wrought the architectonic cathedral, with the blue roof, the soaring spire, the sky against which so finely it is silhouetted, and the framework of tall, overhanging trees. Here, indeed, is celebrated the idea of the finger of God pointing heavenward, earth's vesture of leafage unfolding, as it were, in fulfilment of the design. The child-portrait of Eleanor Margaret Carmichael, by Raeburn, is marred by a rather



(Dutch Gallery.)

Bords de la Rivière.

By Harpignies



(By permission of Alexander
Frew, Esq.)

Deborah.

By Bessie MacNicol.

decapitating shadow and by the dog, otherwise she is one of the delightful little maids of picture. Romney's 'Miss Cumberland,' engraved by J. R. Smith, was another of the important exhibits.

The fourth exhibition of the Glasgow Society of Artists was held, not in Scotland, but at the Doré Gallery. Essays in the sentimental, clamant, or merely anecdotal kind are evidently discouraged, as with great advantage they might be by similar societies in London. By Miss Bessie MacNicol (Mrs. Frew), who died suddenly last year, were several canvases, including the broadly-handled 'Deborah' (p. 226). 'The Hague' (p. 227) of Mr. W. A. Gibson—one of those to whom the Society owes much—is a grave and personal bit of observation, the water fluent and living, the line of house-fronts kept admirably within the scheme, the tonality throughout most welcome. Again, unambitious though it be, the small 'Giffnock Quarry' (p. 228), of Mr. W. Cunningham Hector, with its quietly related greys

and greens, is of the "small and acceptable" company. In Mr. Tom Maxwell we have an artist, as yet unknown in London, whose future it will be interesting to follow. Certainly, his drawing on brown paper of 'The Mound' (p. 227) the houses and spires of Edinburgh rising securely and effectively beyond the space of green, where are most happily disposed figures, indicates at once a sensitiveness and a distinction that are out of the common. Mr. Dudley Hardy and Mr. John Hassall, the only London members, and several others from the North, sent good things.

The completion by Mr. Holman-Hunt of the large 'Lady of Shalott,' on which for years he has been engaged, and the exhibition of the picture at Messrs. Tooth's, was one of the notable art events of the month—of the year. Of the three P.R.B.'s who designed woodcuts for the famous edition of Tennyson's "Poems," published in 1857 by Edward Moxon, Mr. Holman-Hunt alone remains with us. Ever since he evoked from the spirit of Tennyson's text, and animated with his own vision of beauty, the drawing of the lady of the magic web for that volume, Mr. Holman-Hunt has desired to paint a big picture on the subject. In the second and enlarged 'Light of the World,' seen last year in Bond Street, he rekindled an old inspiration. Life in the interval had helped him to discover deeper significances in the Christ theme, hence the greater authority of the new version. The same can hardly be said of 'The Lady of Shalott.' With



Photograph by Durand-
Ruel.)

Femme jouant de la Mandoline.

By Corot.

unflagging zeal the idea has been pursued, the close and arduous labour of hand and brain has been enforced, the symbolical meanings one by one have been entrapped. The result is a remarkable achievement, especially for a man of Mr. Holman-Hunt's years; yet, as compared with the hauntingly beautiful little drawing of the fifties, it lacks something of quality, of impulse, of inspiration. In the endeavour to celebrate each fateful detail connected with the lady, "half sick of shadows," who stands in the magic chamber, where for countless days she has in loneliness wrought her web, the genius of the poem appears to have escaped. It is not surprising that whereas "I stand at the door and knock" had power afresh and more potently to move Mr. Holman-Hunt to pictorial expression, the subject of the lady with the lovely face who floated down to Camelot proved less effectual.

During the month there was an outburst of modern Dutch art, and of drawings and pictures of English cathedrals. Messrs. Knoedler brought together some excellent interiors, with figures of peasant women and children, by Neuhuys, perceived not only decoratively, but humanly; examples



(Doré Gallery.)

The Hague.

By W. A. Gibson.

by Blommers, by Israels, to whom they are æsthetically related; by James Maris, whose 'Town View' shows his mastership over an irregular massing of houses and a congregation of cumuli; and, to name one more, by Weissenbruch. At the Lefèvre Gallery, pictures by these and other artists included the big work by which William Maris was represented at the St. Louis Exhibition.

The little show at the Dutch Gallery contained pictures by English and French artists as well: Mr. C. H. Shannon's stylistic tondo, 'The Bunch of Grapes,' for example. Then, on a small scale, though of real importance, are 'An Italian Contadina' by Corot, the black of the costume telling exquisitely against the flesh-tones, shadows tenderly wrapping face and neck; an early landscape by Harpignies, dated 1855, its sensitiveness approximating to that of Matthew Maris—the foreground bush and the way the figure in blue is seen against the lovely sky are remote from Harpignies, the broad-working "decorativist" of to-day; and a pencil drawing of trees by Rousseau, masterly as to structure,



(Doré Gallery.)

The Mound.

By Tom Maxwell.



(Dutch Gallery.)

Forêt de Fontainebleau.

Pencil drawing by Theodore Rousseau.

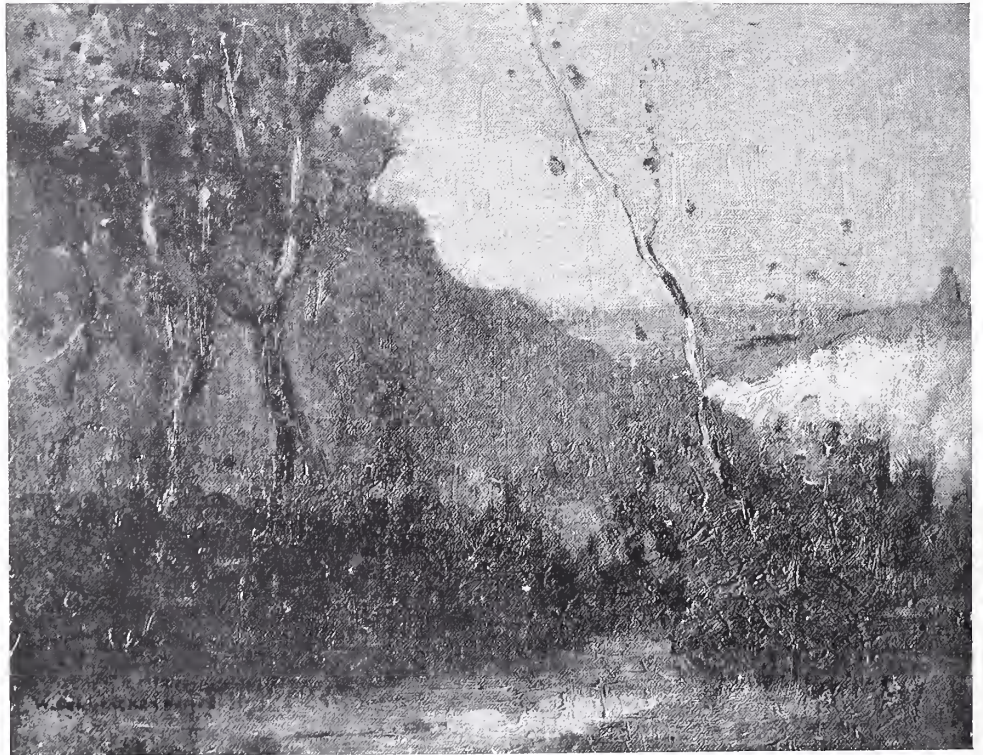
interpretative, too, of the tremulousness of slender branches.

Mr. W. B. Paterson showed some pictures and pastels by Mr. W. L. Bruckman, a Dutch artist, isolated examples by whom have been seen at the International. Gravely he looks on, solidly he builds up architectural subjects such as 'The Venice of the North' (p. 224), and studies of the shadowed and sunlit earth, like No. 11, show a largeness, an eagerness, and simplicity of sight. The cathedral subjects were by Mr. Albert Goodwin, whose vision is of these great and stately piles rising pale, often lace-like in their intricacy, as fabrics of a poet's dream—maybe beyond a screen of leafage or a framework of tall trees, reminiscent of Turner; by Mr. Herbert Finn, whose delicacy of perception and of handling is apt to be overlooked by those who think that he often works on too large a scale in water-colour; and by Mr. W. W. Collins, who aims at actual verisimilitude rather than imaginative suggestiveness.

A dozen or more one-man shows are worthy of mention. At the Rembrandt Gallery were many of Mr. Frank Short's finely interpretative mezzotints and etchings after Turner, Watts, Reynolds, besides some of his original plates; at the Dowdeswell Galleries a series of 'Naples' water-colours by Mr. Maurice Greiffenhagen — indubitably talented, even though he tries to impose on us something

other than the Naples that we know; at the Carfax Gallery, a representative collection of works by Mr. Henry Tonks, including some scholarly water-colours and persuasive pencil portraits; at the Fine Art Society's, sketches and studies by Miss Lucy Kemp-Welch, some of these simple records of greater value than the big Academy pictures of animals, where she is confronted with the difficulty of landscape setting; water-colours of the Cinque Ports and of Rye and Winchelsea, by Mr. Tom Simpson, at the Modern Gallery, unaffected, having the distinction that sometimes comes of honesty; an

excellent 'Venus and Neptune,' of 1885, and many later works by the late Mr. G. H. Boughton at the Leicester Galleries, indicative of the delicacy of his perception; at the Goupil Gallery, decorative panels on flower motives and much less assertive Eastern landscapes by Lady Grey Hill, and a big, not undignified 'Royal Windsor' by Mr. Robert Fowler. At Gutekunst's there was to be seen an enchanting impression of Méryon's masterpiece, 'L'Abside de Notre Dame,' and at the Rowley Gallery, Kensington, was an attractive collection of poultry studies and landscapes by Mr. Horace Mann Livens, who has real talent.



(Doré Gallery.)

Giffnock Quarry.

By W. Cunningham Hector.



Uffizi Gallery, Florence. Photo. Anderson.)

Calumny.
By Botticelli.

Painters' Architecture.—I.

By Paul Waterhouse.

MY title seems to adumbrate a vast subject. Let me at once relieve my readers' apprehensions by making it clear that I have no intention of covering the field which the heading may suggest. The treatment of architecture in modern painting—though, indeed, it is germane to the purpose of this paper—is not a theme to which I wish to give descriptive attention. I hope, indeed, in the course of my observations, to lead up to an inference. I would gladly have it understood that those painters of to-day who treat as unimportant the features which make architecture intelligible, are not only doing injury to their own art, but are at one with those who think that any collection of sounds would pass for music. I trust that the setting forth, even in a cursory and incomplete manner, of the diligence and knowledge of certain men of old may be a reminder to some modern artists, that the methods which made for perfection long ago make for it still; but I have no wish to provide, what would in truth be a merry display, a set of illustrations, from the works of modern painters, of the unhappy caricatures which have sometimes passed for representations of architecture. Still less have I the wish to

ignore the fact that some of our moderns (chief among them Sir Lawrence Alma-Tadema) pay a tribute to architecture of faithful and learned portraiture such as no age has excelled.

One word more as to the limits and range of my subject. I shall make no attempt to render my chronicle of painted architecture complete or exhaustive. Indeed, I shall have to show that, in at least one period of pictorial art, the recognition of architecture as an almost indispensable adjunct to the subjects of painting was so complete, that any record of instances of the introduction of architecture into paintings would practically amount to a catalogue of the works of the period. For this reason, and for others, I must confine myself merely to allusions. Again, I must remove from consideration, not only the painters who were celebrated architects—such as Michelangelo, Raphael and Leonardo, but also those whose work is primarily devoted to the delineation of architecture. I have no concern here with Canaletto and Guardi, nor with Sandby and David Roberts; I may even, I think, exclude Paolo Veronese, for his works, though ostensibly representing such scenes as the Marriage at Cana or the Visit of the Magi, are so magnificently busy

with Corinthian columns and decorous balustrades that they are almost definable as studies of architecture rather than expositions of sacred subjects.

The most hurried visit to our National Gallery will make it clear, even to an uncritical observer, that one of the greatest differences between ancient and modern subject-painting is the generous recognition by the ancients of architecture's claim to representation. The representation of one art by another is, if one comes to think of it, a human exercise for which there are but few opportunities. The writing of a sonnet on a picture is, perhaps, the only parallel (and that a very distant one) to the power which the painter has of including in his work the *mimesis* or direct imitation of sculpture and architecture. Indeed, even the representation of sculpture in painting may be placed on a wholly lower plane than the depicting of architecture; for sculpture is in itself an imitative or *mimetic* art, and the imitation of the imitative is a poor business compared to the representation of one of the non-imitative arts. The two non-imitative arts—if I may lapse for a moment into lecturing—are architecture and music, and they stand, by virtue of this fact of self-sufficiency, above all other arts. I am quite aware, in saying this, that the merely imitative elements in painting or sculpture are not the elements which, in themselves and by themselves, secure the supremacy of the quality which we recognise as art; I am also aware that many musicians and still more music lovers, will claim for music that it too is an imitative art, imitative of the emotions. That is a position I would rather deny than



(Photo. Brogi.)

The Annunciation.

By Fra Angelico.

dispute; or, if I must dispute it, it should be on the ground that music is rather provocative than imitative of the passions. Let it suffice to say on this point that, if we must place music among the mimetics, it is with the result of leaving architecture alone as the one supreme non-imitative art, a result which will serve our present purpose just as well as any other.

We may take it, then, that the crowning instance and example of the representation of one first-class art by another is the introduction of architecture into painting, and it is a combination of arts that does high credit and honour to both. For the architecture which a painter presents may

be on a higher level of imitation than is possible in any other class of subject. The architecture, so far from losing by the fact that it is not a thing, but a representation, may positively and emphatically gain. The portrait of a man, however well painted, does not give you the man, but something less or something false; but the picture of architecture may differ from the thing built, not merely as thought from fact, but as spirit from body. I do not mean, of course, that a painter's architecture would gain by emancipation from those fetters of gravitation and material which affect actual buildings. A painter's design which disregarded the essential conditions of weight, poise and solidity would fail in a ratio exactly coinciding with the measure of that disregard.



(Photo. Anderson.)

The Annunciation.

By Fra Angelico.



(National Gallery, London. Photo. Mansell.)

The Annunciation.

By Carlo Crivelli.



(Photo. Alinari.)

The Funeral of St. Stephen.

By Fra Filippo Lippi.

But what I do mean is, that the painter's presentment of a perfect piece of architectural craft may exceed the material realisation of that architecture, just in the same way that the impression derived from an orchestral score by a perfect musician might surpass the performance of that score by an imperfect orchestra.

The painters of the early Italian schools not only saw what an opportunity painting enjoyed in the exposition of architecture, but they also recognised the appropriateness of stately architectural surroundings to the noble subjects to which they devoted their craft. But this was not all. Their art and their wits went further. The modern painter who is laborious and conscientious enough to wish to place his subject in an architectural setting, either seeks and finds a model for his architecture, or, ignorant of his own ignorance, flings together a congeries of improprieties which he trusts will satisfy the world, because it satisfies him. The Italian took refuge neither in ignorance nor in archeology. He designed; and design, in architecture, means not the spontaneous production of new forms, but the intelligent combination by a trained mind of forms that the world has learned to love, or the modification of those forms in a degree which will prove acceptable to other trained minds.

It is in these essential conditions of design, in the absence of any store of imitable examples, that the marvel of the early Italian artist lies. A study of dates is instructive. I spoke just now of the wealth of architectural painting that greets even the most hurried visitor to the National Gallery. Not merely is the eye challenged by such examples of landscape architecture as the distant view of Florence and Prato which Botticelli puts into his celebrated Assumption. Picture after picture offers, as part of the natural environment of its subject, a study of detailed, sometimes of intricate, architecture. Not always is the architecture perfect. I recall a background by Pietro Lorenzetti which, though

beautiful in effect, is technically bad. Sometimes the enjoyment of perspective, which among artists of the Quattrocento became almost a frenzy, outruns the painter's knowledge of or care for the rules of detail. A picture by Cosimo Tura is an example of this weakness. The list of canvases and panels in which architecture figures in the Italian rooms might be made into a long one—Filippino, Venusti and Beccafumi, Signorelli, Benozzo Gozzoli and Duccio da Buoninsegno are all contributors; but perhaps the best, the most brilliant, and for some reasons the most remarkable instance of the almost passionate handling of architecture is found in the well-known and devout 'Annunciation,' by Carlo Crivelli (p. 231). The picture is signed, and the date it bears is 1486, a date which is late enough to suggest that the artist may have found within easy reach many examples of the Renaissance architecture which, since Brunelleschi built the Pazzi chapel at Florence, had had forty years of Italian popularity. But a little study of the historical facts will show that this was not the case: that to Crivelli, as to many another painter of this brilliant epoch, must be given the credit of having exercised not merely his powers of copying, but the greater forces of study, absorption, and strictly academic invention. It has, I know, been said, in reference to this very picture, that the mediæval painters, so far from attempting to make their sacred pictures archeologically correct, made the men and women of the Gospel out of portraits of the folk around them, and instead of Hebrew architecture gave a "perfectly true representation of what the architecture of Italy was in her glorious time."

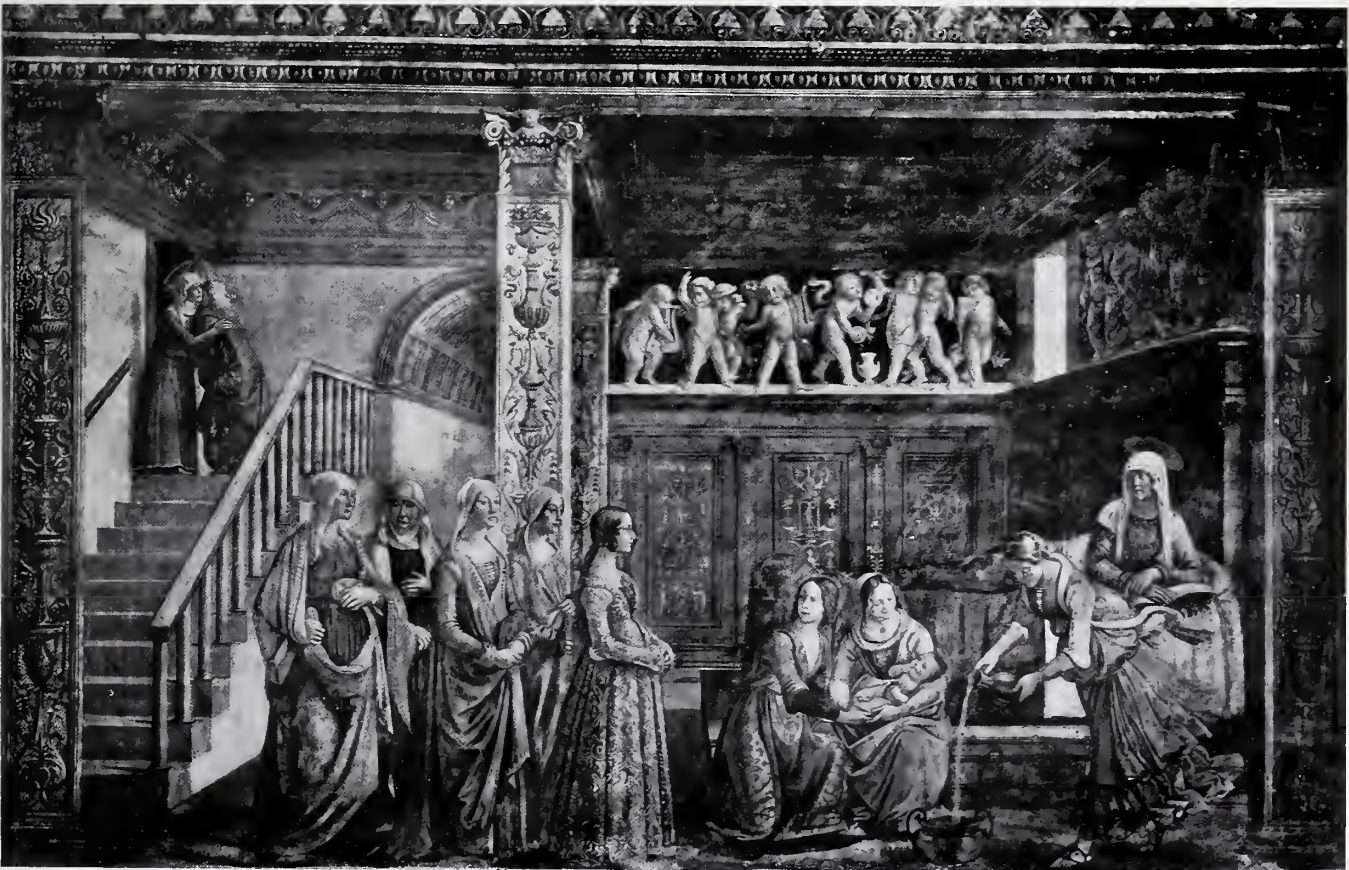
But the Venetian territory, in the twenty-seven years of Crivelli's activity, was by no means stored with glowing classic house-fronts, such as that before which the child-faced St. Emidius kneels side by side with the Angel Gabriel. Tuscany, Rome and the Lombard plain were, it is true, already established in the methods of Bramante and

Brunelleschi; and Alberti's tender designs (works of an amateur in the truest sense) had taken the form of masonry not only in his native Florence, but at Mantua, and even at far-off Rimini. But in Venetian lands, for many reasons, the torch of the Renaissance had been slow in the kindling. Fra Giocondo, to be sure, had begun to be busy at neighbouring Verona, and Pietro Lombardo in Venice itself, but it was not yet the day of Sanmichele and Sansovino. In fact, Crivelli, though his date is half a century later than the dawn of the architectural Renaissance, is, when his locality is considered, not really behind his countrymen in that very remarkable characteristic of Italian painters, an almost precocious attachment to the architectural movement of their time. Crivelli, it may be urged, though he signs himself "Venetus," and is sometimes classed among the Venetian school, was in reality trained at Padua, and in later life chose the marshes of Ancona as the land of his work. This is true enough, but the hill-towns of the Eastern Appenines would offer him even fewer architectural models than would the cities of the Venetian territory; and Padua, though it gave him the power of architectural composition, did not give it in the form of buildings which could be transcribed to canvas, like one of De Hooch's courtyards, or an interior by Gerard Dow. The spring of knowledge in the case of Crivelli—a spring more potent still in the work of an artist of whom I must speak later—was Squarcione, the Paduan painter, whose fame lay not so much in paintings—for his extant works are few—as in the school which he trained, giving his pupils for characteristics a new way with landscape, a new way with figures, and an unrivalled knowledge of

classic architecture, based on his own personal study. In earlier painters this architectural forwardness is even more noticeable. Let us go back in date to another 'Annunciation' (p. 230), painted, by Fra Angelico, in or about 1436. As might be expected in a painter who was born in the fourteenth century, and whose work found favour with his contemporaries before ever the systematic study of Roman methods had begun to change the face of Italian building craft, the architectural surroundings of this subject are only just removed from the spirit of Gothic art. A loggia of slender arches springing from slender columns gives at the first glance an impression of purely pre-Renaissance design; but the second glance shows a rude foreshadowing of the Corinthian type in the columns; the arches are circular, not pointed, and above them the horizontal mouldings, coarse though they be, represent in feature, if not in proportions, the architrave, freize, and cornice of a classic entablature. Another 'Annunciation' by the same painter exhibits a strange misuse of architectural knowledge, the mingling of Ionic with Corinthian columns in the arcade! To go back a stage farther still, we find in Masaccio's work, and notably in his great picture of the Trinity in the Florentine church of Sta. Maria Novella, a "complete mastery both of perspective and of Brunelleschi's newly revived classic architecture." * And Masaccio died about 1427.

By the middle of the fifteenth century the architectural intricacies of Roman detail were no longer a mystery to

* Roger Fry. Article on Italian Art, in Macmillan's *Guide to Italy*.



(Photo. Alinari.)

The Birth of the Virgin.

By Domenico Ghirlandaio.

painters. The frescoes at Prato, by Filippo Lippi, show that with him, as with his contemporary, the architect Alberti, any liberties that were taken with classic architecture were taken not in ignorance, but in full knowledge. And yet Filippo is by no means to be classed among the severists of the Florentine school. The columns which form the background of the 'Funeral of St. Stephen' (p. 232) could never have been drawn from any Renaissance building to which the painter could get access. They show, indeed, certain eccentricities which, though a man might commit them in paint, would hardly get themselves executed in stone; but these variations from type (I allude in particular to some vagaries of the abacus) are not the sports of an unknowing mind, but rather the license of knowledge.

I offer here no example of the work of Piero della Francesca, but his name is not to be lightly passed by in a consideration of the hold of classic knowledge upon fifteenth century painters. He wrote a book on perspective, and handled the science in his painting not indeed with the naïve audacity of Ucello, to whom at times the mathematical problem of converging lines was more precious than art itself, but with a fine sense of its subservience to effect. His classicity, deep and studious though it was, worked itself out more perhaps in the sympathetic imitation of the principles of Greek figure drawing than in the introduction of architectural features; but there is in the Palace at Urbino a purely architectural scene from his hand (devoid of all human intrusion) that deserves mention as evidence of the complete knowledge of composition in architecture which was part of the equipment of a painter of the period.

Two examples more, and I shall have done, for the present, with the Italian artists of the Quattrocento. Of Mantegna, a hero among them, I want to speak separately, and of others under another aspect. The two remaining

illustrations are from works by Botticelli and Domenico Ghirlandaio. The first of these artists we do not greatly associate with subjects in which architecture can play a part. His urgent animated figures, whether they belong to his pagan mood or to the days in which the teaching of Savonarola turned his agile brush to the service of Christian imagery, have about them a force and momentum which seems almost to defy the motionless solidity of an architectural background. The open scenery which is the setting of the well-known 'Venus,' and the still better known 'Primavera,' tempts us to think that to such a painter architecture would be an unwelcome, perhaps an uncongenial, accessory. But the great Florentine picture of 'Calumny' (p. 229) shows the mistake of such an idea—it shows, indeed, that not only could Botticelli fling together an original architectural background as well as any of his contemporaries, but further, that the very stability of the architecture gives by contrast an unusual degree of animation to the human subjects. There is something almost horribly swift about the motion of these cruel figures along the floor, and the calm passivity of the masonry, in spite of the rather restless statues, adds incredibly to the sense of speed and energy in the action.

In Ghirlandaio's example the function of the architecture is directly opposite (p. 233). Here its immobility and tranquil elaboration, so far from emphasising motion, deliberately complete the repose. There is no question, in this picture, of verisimilitude. The whole scene is frankly conventional, and it has been the painter's aim not indeed to portray the scene—the Birth of the Virgin—under conditions of historical accuracy, but simply by the dignity of stately accessories to do artistic homage to the event to which the picture is dedicated.

(To be continued.)

Algernon Graves' "Dictionary of the Royal Academy."

STUDENTS of art and collectors were already deeply indebted to Mr. Algernon Graves for much patient and fruitful labour. But he now gives us something quite invaluable. He has been through each of the 136 summer-exhibition catalogues of the Academy, since its foundation in 1769 to 1904, and from these made an alphabetical index of the artists represented, placing beneath their several names a list of the works which appeared at the Academy, with the date, the official number, and, on occasions, other most essential details. Prior to 1798—and the custom still prevails in France—it was unusual to give names to the portraits exhibited; but from the newspapers of the day, from catalogues annotated by Horace Walpole, now belonging to the Earl of Rosebery, and from many other sources, Mr. Graves has been able to identify several thousands of the sitters. Again, the Academy Indices are anything but perfect, two pictures by Turner,

for instance, not being included, and as a consequence being omitted by Thornbury and other writers on the great landscapist. As a labour-saving apparatus the Dictionary is sure to be voted indispensable. The first of about seven volumes (Graves & Co., Ltd., and G. Bell & Sons, 42s. nett) carries us to Carrington. Note is taken of all changes of address, of election to associateship and full membership of the Academy, of knighthoods, and so on, so that we have in outline some of the main features of an artist's career. In the early catalogues it is impossible to distinguish between water-colours and oils, but it is a pity exhibits in different kinds have not been differentiated in all practicable cases. Double entries occur, one notes, because artists have slightly altered their sending-in name—thus, "Dacres Adams" is identical with "William Dacres Adams." Changes of address add to difficulties in such cases. If the work meets with the success it deserves it will be great.

Sylvius D. Paoletti.

By Olivia Rossetti Agresti.

EVEN a slight acquaintance with the work of Signor Paoletti reveals the fact that he is essentially an artist of a transitional period, belonging to a country rich in traditions, but where art is now, once more, painfully struggling to the fore; a country which has not yet found the definite artistic expression of its modernity. Educated in the modern eclectic school, he is widely acquainted with the European art movements of the past half-century, and is influenced intellectually more or less by them all; able to pass with surprising, if somewhat superficial, versatility from one style to another; just as, in technique, he delights in showing his skill in the most varied mediums, working with equal ease in oils, water-colours, pastel, black-and-white, pen-and-ink, and etching; besides being familiar with modelling, carving, and repoussé work. And this first impression of our artist is confirmed by a closer knowledge of his life and work.

Born in 1865, in Venice, Signor Paoletti first studied painting under his father, Antonio, himself an artist, known in England for his pictures of Venetian child-life, two of which, 'The Gamesters' and 'Feeding-time,' have been made known by engravings to readers of this Journal.

But Signor Paoletti owes his real art education almost entirely to his own observations made during years of travel and study in all the principal art centres of Europe. Paris and London were the first cities to disclose to him their art treasures, and in both he has made long and repeated stays. There he came under the spell of the pre-Raphaelites, of whom, more especially of Rossetti and Burne-Jones, he professes himself a sincere admirer; and of the modern French school, as represented by Degas, Moreau, Rops, and others, whose somewhat decadent subtlety appeals to his refined and cultivated intellect. These influences can be clearly traced in some of his works, but, as is generally the case, the real feeling of both the English and French schools is lost in the Italian version, and among the least successful specimens of Signor Paoletti's work must be classed those which clearly show these influences, and that of the young German school, with whose work he has been brought into close contact during his many sojourns in Munich and Dresden.

When he allows himself to be frankly Italian, Signor Paoletti gives us his most successful work; and his pictures of modern Venetian life are full of animation, character, and local colour: almost photographic in their vivacious realism: clever and effective in

drawing: with a touch of vulgarity about them, it is true, but showing intimate knowledge and sympathy with his subject.

To this category belong the large and important canvases, 'La Riva degli Schiavoni a Venezia,' an animated street scene such as one may see any spring afternoon in the city of lagoons, and nowhere else; 'Gossips,' two handsome and characteristic Venetian *popolane* chattering in the midst of the heaped-up fruit and vegetable baskets of a small greengrocer's shop on one of the back canals (see plate); 'A Venetian Fair' (p. 237), and 'La Fiancée' (p. 235).

One charming little Venetian subject is entitled 'St.



La Fiancée.

By Sylvius D. Paoletti.



Mme. E. Paoletti von Merwarth.

By Sylvius D. Paoletti.

Mark's Day,' and represents a group of pretty Venetian girls, draped in their characteristic long black shawls, wearing the roses with which, in accordance with an ancient custom, their sweethearts have presented them on St. Mark's Day. This little work is noticeable for great elegance and charm of line, and calls our attention to another characteristic of Signor Paoletti's work—his feeling for decoration.

A little brochure from his pen (for he is a writer as well as an artist), entitled 'Venetian Girls,' is illustrated with several black-and-white drawings, showing an able handling of that medium, somewhat in the style of Aubrey Beardsley, only, instead of the long, sinuous line of the English designer, the silhouettes of these Venetian girls are essentially Italian in the fulness and grace of their curves, and in the elegant lines of their long, black fringed shawls and training skirts. Signor Paoletti is now engaged on a more important publication on modern Venice, which will be fully illustrated with black-and-white designs in the same style as these, only more elaborate.

One of our artist's most successful and ambitious works is a series of decorative panels representing the seven mortal sins, exhibited in 1904 at Padua. In this series Signor Paoletti treats his subject (one set by the Paduan Fine Art Society for a competition open to Venetian artists) in a thoroughly modern spirit. In the first panel we see 'Lily,' a girl of the people, drawing water at a public fountain, and committing the sin of Envy, as she watches an elegantly-dressed lady pass down the street; next we see the sin of Indolence, represented by the same girl, now finely dressed, lolling in a chair in a shady garden; Pride is personified in Lily, the admired of all beholders, in a box at the theatre; the central panel, representing Lust, gives the artist the opportunity to make a bold and skilful foreshortening of the female nude; Greed, Avarice, and Anger are represented by Lily daintily eating oysters at a restaurant; gloating over her jewels as she lies lazily on her couch; and angrily stamping her small foot at her lover as he leaves the room in a huff. This unconventional and brilliant

treatment of the subject is executed with much distinction and bravura, in a light and harmonious colour scheme, and is essentially decorative in conception.

The 'Eternal Feminine' is the constant theme of Signor Paoletti's art. He studies woman in the Venetian girl of the people; in the fashionably attired and piquant lady of the town; in the plastic beauty of the nude, as in his 'Mid-summer Phantasy'; in bold, sensuous types, such as his 'Syren'; and 'The Sun-flower Lady' (p. 238); and in the delicate refined types of womanhood shown in 'La Femme aux Pavots'—a portrait conceived in a decorative spirit; and 'L'Appel de l'au-delà,' a picture in which the artist has striven to create a harmony between the noble sadness of the woman who forms its central figure, and the moon-lit mystery of the wood.

It is only natural that Signor Paoletti, who is thus interested in the expression of feminine beauty in art, should pay special attention to female portraiture, and to this branch of his art he is now devoting himself. One of his most noticeable works in this line is his portrait of his wife, Mme. Emma Paoletti von Merwarth (p. 236), a profile head and shoulders of much delicacy and refinement, which



A Study.

By Sylvius D. Paoletti.



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A Venetian Fair.

By Sylvius D. Paoletti.



A Venetian Girl.

By Sylvius D. Paoletti.



The Sun-Flower Lady.

A Pastel by Sylvius D. Paoletti.

was exhibited at Munich in the hall of the Secessionists, where Signor Paoletti's works have been regularly hung for the past few years, and where it attracted much favourable attention.

I have already noted Signor Paoletti's great interest in decoration. He has tackled this branch of art both practically by designing furniture, picture-frames, panels in repoussé copper and silver-work, designs for book-covers, etc., and by writing on and criticising the modern tendencies in decoration. He is a firm believer in the canons of the art which guided William Morris and the other principal workers in the great modern revival of decoration, as may be judged from his many articles on this subject published in the *Gazzeta degli Artisti*, the *Arte Decorativa Moderna*, and *Natura e Arte*. He always insists on the fact that, in decoration, beauty must depend on line, and on the perfect suitability of the object to the purposes which it is made to serve, and not on any ornamentation, however

good, with which the object may be embellished. And another essential point, to which he constantly returns, is the necessity for modernity. Every vital form of art has been the expression of an age and of a nation, and has borne the impress of the individuality which gave it birth. To-day we are not in need of imitations of the art of the *cinquecento* in our furniture, nor of painful reconstructions of Gothic or classic motives in our architecture. We need a style suited to our new needs, suited to this age of railways, and machinery, and democratic institutions; and until our architects and decorators have realised this fact, and have evolved a new style truly theirs, and no mere re-adaptation to modern needs of the spirit of a former age, we shall have no vital development of the applied arts. Nor does Signor Paoletti recognise these requisites at all in the productions of the so-called "Modern Style," or "Art Nouveau," which he condemns absolutely as spurious, a mere commercial adulteration of a right principle.

Signor Paoletti is now engaged on an interesting experiment. He has taken a house in Venice, and is decorating it throughout in accordance with his own views. We confess that we are curious to see what the result will be. It is always far easier to criticise than to create, and the case of a critic taking up the gauntlet which he himself has thrown down, and undertaking to show by practical example what he thinks ought to be done, is rare, and may be valuable.

Having lived so much abroad, Signor Paoletti is not very widely known as a painter in his own country; but as a writer on art matters, and as a critic, his name is



Sketch of Landscape.

By Sylvius D. Paoletti.



Printed by S. Pirelli, D. Broletti.

Gossips

familiar and his judgment esteemed. His wide knowledge of European art and art history is of even more use to him as a writer than as a painter, and his articles contributed to the *Adriatico* of Venice, to the *Cronaca d'Arte* of Milan, to *Lettere ed Arte* of Bologna, and to the reviews *Natura e Arte*, and *Arte Decorativa Moderna*, show much discernment.

Signor Paoletti has written two very interesting booklets of art criticism, one on the third, the other on the fourth International Art Exhibition held at Venice. These critical studies are well worth reading, and give a very good insight into the character and achievement of modern Italian art, as well as an able appreciation of the European art movement of the past century, briefly studied in its chief tendencies rather than in its individual productions. For him, art is not imitation, but interpretation. Landscape painting must not be a merely literal rendering of what the eye sees, but must be dignified by intellect and sentiment, otherwise it is replaced and surpassed by photography. Technique must not be considered as an end in itself, but only as a means, a medium for shadowing forth in the work of art the soul of the artist, a particle of the universal soul of Nature.

In 1896 Signor Paoletti published in Venice a brief study of the English pre-Raphaelite movement, which shows that he has fully grasped its real significance, and in which he demonstrates the absurdity of the opinion current amongst many of his countrymen that pre-Raphaelitism and affectation are synonymous terms. This pamphlet won the approval of John Ruskin, for whom Signor Paoletti has a reverent admiration, and on whom he contributed an article, published in the *St. George's Magazine*, soon after the great writer's death.

Writing of himself, Signor Paoletti says:—"Of my sympathies in art but little trace will be found in my work.



Phalænæ: a Moonlight Vision.

By Sylvius D. Paoletti.

When I am in my studio I forget all that I have seen, and if some recollection thereof recur to me, it at once arouses the thought that no Velazquez can boast such soft and rich flesh tints as the girl who sits before me, that no Holbein is so instinct with life, no Botticelli so elegant in outline; and then a fierce struggle is waged between my will and the supreme difficulties of achievement, and I come to the conclusion that I am an artist in feeling more than anything else, and that I should get more satisfaction out of art if I were to confine myself to admiring the beautiful without attempting to reproduce it."

It would be difficult, I think, to sum up our artist better than in these words.

Certainly his writings show that Signor Paoletti is a finer artist in feeling and in intention than in achievement. He has come under many influences; he feels all that restless anxiety for better things which characterises his age and country; he has attempted much; but, though not unfrequently successful, his value as an artist depends more on this unsatisfied longing, on this restless striving towards a high ideal, than on the net value of his artistic performance.

Hubert and John Van Eyck's 'Adoration of the Lamb.'

IN pictorial art there are manifold ways of reaching towards ultimate expressiveness. Two, apparently opposed, but not really in conflict, may be indicated. One is the way of Blake, who strove in relatively inflexible material to re-shape his visions, visions "not, as the modern philosopher supposes, a cloud, a vapour or a nothing," but which appeared to him infinitely more perfect and more minutely organised than anything seen by his mortal eye. There we have the spirit asserting the recapture of those archetypes, of which all known forms are but pale, imperfect shadows. A second way is that of so-called realists, like the Van Eycks. They—the mighty Hubert in particular, it may be—patiently, passionately, laid hold on familiar forms of earth till in the issue they yielded up, half-reluctantly, much of their spiritual significance. It is not mere fancy, surely, to conjecture that William Blake, the mystic, the visionary, who

translated into something of its equivalents in form the joy-song of the heavenly host, should have his place of tryst with the brothers Van Eyck, who, almost five hundred years ago, enduringly celebrated the 'Adoration of the Lamb,' the gladness of earth and sky, of man and angel, recognising the sublimity of perfect service.

The polyptych of 'The Adoration of the Lamb' is by general consent one of the greatest pictorial achievements in the world. On the work itself, in Latin verse, is the inscription: "Hubert Van Eyck, a painter, than whom no one is found greater, began the work, which John, inferior in art, gladly completed, relying on the prayer of Jodoc Vyt. By this verse the sixth of May invites to behold the result." At Ghent, the central part of the polyptych alone remains—the oblong of the 'Adoration,' with above it the august figure of God the Father, enthroned—"Here eyes do regard



(From the photogravures by the Berlin Photographic Co.)

Portion of 'The Adoration of the Lamb'

By Hubert and John Van Eyck.

you from eternity's stillness," said Goethe—with, to the left, the Virgin, to the right, John the Baptist. The wings, of which copies are at Ghent, were removed to Paris between 1794 and 1815. In 1816, a dealer, Nieuwenhuys, bought six of the eight panels for 6,000 francs. These he sold to Mr. Solly, a Londoner, for 100,000 francs. Unfortunately for our National Gallery, Mr. Solly's fine collection of Flemish, Dutch, and Italian pictures was bought by the King of Prussia, the Van Eyck panels being valued at 450,000 francs. The Solly pictures formed the nucleus of the Berlin Gallery, now one of the finest in Europe, where the Van Eyck panels are split, so that both sides can simultaneously be studied. Possibly because the Adam and Eve, to the extreme left and right, were nudes, they for many years remained in Paris, stored in a cupboard. In 1860, they were bought for the Brussels Museum for 50,000 francs, plus the Michel Coxcie copies of the panels in Berlin and others by M. Lagye of the 'Adam and Eve,' to some extent clothed.

Students of the early art of the Low Countries, nay, all lovers of beauty, will rejoice to know that at last the authorities of St. Bavon Cathedral have permitted the panels to be removed from the chapel for purposes of reproduction. Hitherto, it need hardly be said, even indifferent photographs to scale of the whole altarpiece have been impossible to procure. There may now be seen at the Berlin Photographic Company's, 133, New Bond Street, however, admirable photogravures of the various panels, exactly three-tenths of the size of the originals. These are from negatives which they have been privileged to take in Ghent, in Berlin, in Brussels. Set in a specially-designed frame, which at will can be closed exactly as is the altarpiece in St. Bavon, the work comes as near as may be to an interpretation in monochrome of one of the greatest art treasures of any country or time. The Berlin Photographic Company is cordially to be congratulated on the success of its enterprise.

A Hundred Fathoms Deep with a Camera.

By J. C. Burrow.

God's image, disinherited of day,
Here plunged in mines, forgets
A sun was made. —Young's "Night Thoughts."

IT is difficult to realise that photography, so universally popular, could ever have been regarded as "the Black Art." In the early days of its practice, however, it was little understood. Consequently, its results were attributed to supernatural agency, in which the powers of darkness were invoked. Dark rooms, black drapings, and dark processes, combined with an air of mystery adopted by its devotees, all contributed to such an impression. Why such beautiful creations of light were not associated with the dwellers in light is an anomaly difficult to comprehend.

Probably no branch of science has been more rapidly developed in recent years than has photography.

When Wedgwood, Niepce, and Daguerre discovered, early in the last century, the action of light upon articles coated with silver nitrate, they little dreamed of the extent to which such a discovery would grow, or the pleasure it would give to thousands, as it does in these days. From the silvered copper-plate of Daguerre to the collodionised glass positive was considered a great stride, but this may be regarded as a small step in calling into active play the potentialities of the science as it stands revealed to us now.

The wet collodion negative of comparatively slow speed has been superseded by gelatine dry plates of such extreme sensitiveness, that in a small fraction of a second is secured in perfect delineation, the express train or the course of a bullet in its flight. Progress has so marked each department of photography that the world waits for the fortunate inventor to present in photographic representation, the rich colours in which Nature decks herself. The production and perfecting of the negative is only a means to an end, and the various printing processes at present in use enable the operator to produce a positive, either in the fugitive salts of silver, or the more permanent effect of carbon and platinum. These, with the mechanical methods of Woodburytype, collotype and photogravure, offer such choice as to leave little to be desired, either in beauty, colour or durability.

It is no longer necessary for the photographer to take about with him the cumbrous impedimenta of the wet collodion process, and labour under the messy, finger-staining conditions belonging thereto. Being thus relieved, many are taking up the practice of photography as a hobby, so

much so, that the common and familiar snap-shot hand-camera is everywhere in evidence. Amateurs and professionals vie with each other in producing pictorial effects of almost everything under the sun, with the result that unbounded pleasure is derived in the portrayal, by the cinematograph, of a State procession or the latest battle, or by the unfolding of the hitherto hidden mysteries of nature by means of the microscope and photographic enlargement.

Photography recognises no limit, it claims the earth as its domain, and sweeps the heavens in its search for knowledge; it brings to view the depths over which the storm-stricken waters roll, and embraces the planets in their orbits. The orb of day cannot cover its spots from the invasion of its powers.

Astronomy owes much to the penetrative power of modern lenses and the portrayal of the distant heavens upon the sensitive plate. In geology, botany, zoology or physics, the services of photography have been most successfully requisitioned by modern scientists.

In commercial pursuits it is one of the most useful of the arts, combining, as it does, utility with pleasure. Should the student of marine life desire a closer acquaintance with the habits of creatures existing in the seas, the camera can assist him. Successful experiments have been made in this direction. For military and surveying purposes, photography has established its usefulness.

Until a very few years ago very little was done with the camera underground, although mining forms such an important feature of the industries of the world. The methods of



The "Cathedral" Cavern at 460-foot level, King Edward Mine, Cornwall.

Photograph by J. C. Burrow, F.R.P.S.

labour in extracting the rich ore from its natural bed were a hidden art, except to the miner. Where he pursued his hazardous calling, in weird levels, in chasms and rock chambers, no trustworthy photographic representations were extant. The public have little faith in sketched or painted illustrations of scenes underground; all efforts in this direction were regarded as imaginative on the part of the artist, or, by the preconceived ideas in the public mind, the pictorial representations were deemed to be impossible arenas for the miner's labour.

Although many difficulties lay in the way of successful photographic results of underground efforts, yet, from the increasing interest manifested in mining matters in all parts of the world, it became a necessity that something should be attempted in this direction.

At the suggestion of Mr. Wm. Thomas, of the Camborne Mining School, and to meet the demands of scientific enquiry and technical instruction for exact pictorial representations of the geological, and other conditions under which practical mining is carried on, the writer began a series of experiments, first in shallow workings and, later, at greater depths.

The tin mines of Cornwall are deep, hot, foggy, wet and dirty, with grease, mud and slime in abundance, to say nothing of loose hanging walls, slippery foot-walls, perpendicular ladders, and low narrow levels, presenting difficulties on every hand to successful photography. The angular rocks of a dull brown non-actinic colour require a powerful



Two Holes charged ready for blasting in King Edward Mine, Cornwall.

Photograph by J. C. Burrow.

illuminant to bring out their structure. The miners work by the light of tallow candles, which give little illumination, but plenty of smoke, tending to destroy the photographer's hopes of a clear and well-defined picture. The fumes of blasting dynamite, vapour from the warm water which abounds, tobacco smoke from miners' pipes, and in many places stagnant air, all tend to convey an idea of the obstacles to be surmounted ere good results can be obtained.

In the collieries, black non-reflective surfaces have to be dealt with in an atmosphere thick with coal dust.

As in every department of labour it is necessary that the worker be acquainted with his environment, so in this, the photographer should be something of a mining engineer, so as to intelligently grasp the idea the picture is intended to illustrate. He must, in Cornwall, become familiar with lodes and cross-courses, levels and winzes, hanging-walls and foot-walls; and in the slate mines with chambers and floors, cleavage and stratification. The principal features of mining, or the natural position of a miner at his work, must not be sacrificed in order to compose an artistic picture; but giving due prominence to the naturalness of his subject, he may bring his knowledge of light and shade to bear so as to produce a complete effect. Neither must the operator be fastidious about his dress, hands or apparatus, or object to crawling on his hands and knees over the rough rocks.

The camera should be strong and well-made, capable of enduring without serious damage the inevitable contact with points of rock in its transit through the workings.

For Cornish mines, as small a camera as possible should be used consistent with



Miners climbing to the Surface from a Cornish Tin Mine.

Photograph by J. C. Burrow.

the size of the plate required.

In the slate mines of North Wales and other districts the chambers are large and dry, which admits of the use of both large and small apparatus, thereby securing a plurality of pictures with the same flash light. Double dark slides filled with plates sufficient for the day's use should be taken. There is no difficulty in changing plates underground, as absolute darkness exists when the candles are extinguished, but it cannot be done cleanly; it rarely happens that more than six plates can be exposed in one "shift," and as a rule only one exposure can be made in one place by reason of the fogginess caused by the combustion of magnesium. Antiquated cameras may be used underground to advantage, but the same cannot be said of lenses. These should be of the very best quality, and in the writer's early experience suitable instruments were difficult to obtain; but the difficulty has been overcome, and nothing can be better for general purposes than the modern Anastigmat lenses; these possess great flatness of field, embrace a good angle, and are quick acting. A camera stand with sliding legs and strong joints

is a necessity. From the uneven nature of the ground and the cramped position of the point of view, it is sometimes necessary to weight it with stones or strap it to a ladder.

The most perfect accessories, however, are useless unless due regard is paid to the lighting up with actinic rays the absolute darkness of the excavated caverns and the subject to be photographed.

The first experiments were made with magnesium ribbon and powder and the oxyhydrogen limelight; the latter was very useful as an illuminant to work by, giving a clear light without smoke, and for preliminary exposures upon still objects previous to introducing the figures for the short flash-light. Many kinds of flash-lamps are on the market, most of them being suitable for portraiture in small rooms, but not adequate for underground work. After repeated experiments, the writer designed portable triple lamps of great power, one of which is sufficient for a small place, but for extensive workings two or more can be used if required.

In the slate mines of Festiniog are to be found some of



A Vast Chamber deep down in a Festiniog Slate Mine. (An auxiliary lamp was used at the top behind the rock.)

Photograph by J. C. Burrow.

the largest excavations in the country, which were very successfully taken by a number of lamps ignited simultaneously. In the latest experiments lime-lights have been dispensed with, the operator relying entirely upon experience and magnesium powder.

By a judicious use of lamps some unique lighting effects can be obtained, but special attention must be given to air-currents, which, if possible, should be upward. Experience teaches that when it is impossible to photograph a gunnies (a large chamber), from one standpoint, admirable results can be obtained by shifting the point of view. This is probably due to the admission of good air at one end driving the foul air to the other, which, although not perceptible to the eye, is revealed by the lens, and produces a foggy plate. Some good results have been secured by using lamps in which magnesium powder is burnt in the oxyhydrogen flame; these produce a fine light, rich in actinic rays, with a small expenditure of powder, but they have the disadvantage of being somewhat cumbersome.

Good Rembrandt effects are obtained by hiding from the lens and firing behind rocks the recently introduced flash candles. Lighting the subjects affords one of the greatest pleasures in underground photography. There is a sort of weirdness about some scenes that can be felt but not described, a ghostly suggestion that is difficult to reproduce in the picture, however much the operator may desire it. This exists more or less in the reproduction on page 242, 'Miners climbing to the Surface,' especially when it is remembered that in the depths of darkness in the lower left-hand corner lie the remains of an unfortunate miner under hundreds of tons of rock that fell upon him.

Lighting should be so arranged that shadows are thrown behind or at the side of the object, thereby avoiding flatness on the one hand and sharp contrasts on the other. The exposure is generally of three or four seconds duration. In quite recent experiments three or four lamps, placed in different positions, have been lighted simultaneously by a bellows arrangement by the operator himself behind the camera.

The selection of suitable sensitive plates is an important part of the whole. There are several varieties, each in its way best for special kinds of work. No one plate can do



A Flat Tin Lode, Blue Hills Mine, Cornwall.

Photograph by J. C. Burrow.

everything, but any good rapid plate, free from a tendency to "fog," of good film body, and preferably backed to prevent halation, will answer the purpose. Formerly all lights were extinguished because of the halo around the candle flame, but not so now; it looks more natural to see a miner with his candle alight.

The development of the exposed plate is oft-times slow work, to coax out all possible detail, but as every worker has his own pet formula, little need be said on that point.

The varying changes underground from heat to cold give much trouble, causing condensation of moisture upon the cold glass surfaces, and until the lenses and apparatus acquire the normal temperature of the workings nothing can be done.

The writer has had many a good picture spoiled in this way. The illustration of the Cathedral cavern (p. 241) is the result after three visits to the same place, going through dangerous and abandoned parts of the mine; twice the plates were spoiled by condensation. It is needless to detail the incidents attending the transport of the apparatus from the surface to the bottom of an inclined shaft half a mile below. Discouragements are many and mishaps abundant. An assistant may stumble headlong into a pool of water by the side of a level with the plate-box, or drop the magnesium can down a shaft. On one occasion, just as elaborate arrangements for a first shot of the camera were completed, a strong voice, some sixty feet overhead, shouted, "Hallo, down there. Fire!"*

"Don't fire yet," was the reply. "We have fired. Go back under the stull." Too late to postpone matters, the only thing to do was to ask "How many?" "Three. Look out." In a few moments, bang, bang, bang went three holes; the roar of falling stuff followed, and a few loose stones rattled down the foot-wall to the place where the camera had been fixed. This meant waiting for a long time for the atmosphere to regain a sufficient degree of



At the 1,080 foot level in East Pool Mine, Cornwall.
(An auxiliary lamp was used in the distance.)

Photograph by J. C. Burrow.

* When a hole is charged ready for blasting it is customary for the miners who are responsible to give a warning to all who may be in the immediate vicinity by shouting "Fire!"

clearness, and, of course, refixing the whole of the apparatus. The work is not accomplished without difficulties, but a rich compensation is awarded when the finished picture is at hand. The subsequent printing from the negative is only a matter of ordinary practice, and nothing need be said on that point, except that the picture should represent, as nearly as possible, the colour of the rock or material photo-

graphed. By the carbon process, for instance, bluish tones representing slate can easily be obtained, or brown tints will depict the darker rocks in Cornish mines, and blue-black our coal deposits. With increased experience a greater proportion of good results are obtained, sixty to eighty per cent., as against fifteen to twenty in earlier attempts, when at work a hundred fathoms deep.

A Visit to Watts in 1900.

'Love and Death.'

By Rudolf Lehmann.

THESE few words concern not Watts the artist, and are not intended to swell the well-earned chorus of his praise as such, but concern only Watts the man, my friend "The Signor."

When in 1866 I first set foot on these hospitable shores, Leighton, whose acquaintance I had previously made in Rome, said to me, "Be sure to call on Watts, whose only fault is that he was born four hundred years too late." I followed this advice, and received a kind welcome, which was to be often repeated and reciprocated between that, our first meeting, and his recent lamented death. In 1868 he sat to me for the pencil drawing which I had been anxious to add to my collection of "Contemporary Celebrities," and it was on this occasion that he pointed out to me his extraordinary resemblance to Titian's portrait. The likeness was indeed striking. He was justly proud of it, and kept a photograph of the portrait next to his own photograph in his studio.

I have seen a copy of his letter to Mr. Gladstone in which he declined, for the second time, the honour of Knighthood, on the plea that it was not a reward suitable for an artist, and I know that a deputation of members of the R.A. waited on him, in the hope of persuading him to withdraw his refusal to become a member of that illustrious body.

Owing to the great distance between our studios I could but seldom avail myself of his genial invitation to come in and see him when I had time to do so, but on one of these rare occasions occurred a little episode which may help to remind those who knew him of one of the most lovable traits in his character.

When I was shown upstairs into his spacious studio I found him at work, and Mrs. Watts was keeping him company. The studio looked like a gallery, every inch of the walls being covered by pictures of all sizes and in various stages of progress. After a hearty welcome he laid down his palette and brushes and took me round the walls, explaining the intentions and meanings of these works. When we came to 'Love and Death,' evidently a favourite with him, as well as with the rest of the world, he said, "By

this picture hangs a tale," and seeing that I was anxious to hear it, he told me the following story:—

"Some time ago, when I was busy painting, as usual, I was informed that a young person wanted particularly to see me. Now, as a rule, I do not see visitors on week-days except by appointment, so I asked, 'Is it a lady?' 'No, sir.' 'A model?' 'No.' 'Old?' 'No—very young; and she seems most anxious to speak to you, sir.' This was a puzzle. So I asked Mrs. Watts to go down and see the girl. When she returned after a while, she said with a laugh, 'It seems to be a respectable girl of the lower middle classes. She says she is engaged to be married to a mechanic who was doing very well in Algiers, where he had work, when he was stricken down with fever. She wants to go and nurse him, but she has not got the money for the journey. She wants you to lend her twenty pounds, which,' she added, 'I trust you will not do.' The originality of the thing struck me. 'Does she look honest?' I asked. 'Quite,' she admitted, 'and very respectable; but I trust you are not going to make a fool of yourself.' 'Well,' I said, 'I am inclined to make that experiment, although it is not in my line. Give her the money.' Which Mrs. Watts reluctantly did, whilst I continued my work. Well, weeks passed, and I confess that the matter would have dropped out of my mind but for my wife's occasional chaff on the subject, when one morning the girl called again. This time I had her shewn upstairs into the studio, and found her to be a neatly dressed, rather good-looking young woman. She had successfully nursed her young man through the fever. They had come home, were married, were doing very well, and here were the twenty pounds, with warmest thanks, in which her husband joined. I confess that I felt triumphantly gratified by the success of my experiment, but I could not refrain from asking her, as she turned to leave, 'May I know what it was that made you apply to *me* for this loan? I am an artist—far from rich. Why did you not rather apply to Rothschild or Beit?'

"She blushed, and said, 'It was your picture of 'Love and Death.'"



(Photo. Laurent.)

Jésus apparait aux Saintes Femmes.

From the Tapestry in the Palace of Madrid.

Arras Tapestry.

By Herbert A. Bone.

OF the various methods of wall-decoration in use up to the middle of the fifteenth century (when pictures began to multiply), Fresco or Distemper, and Mosaic, being structural, belong rather to the building than its owner; but Tapestry is personal estate, and not difficult of transport; and the possessor of a suite of hangings, whether travelling peaceably or making a campaign, could transfigure a barn into a banquetting-hall, or entertain his friend the enemy (if he could make him prisoner) with the History of the good knight Ahsaunder, or of the Fall of Troy, wherewith his tent was pictured.

This vogue of tapestry is a thing of the past; it is no longer, as in those days, literally and by customary use *mobilier*, nor is it hung in the generous fulness appropriate to stage-craft and romance. If old, the surface is too precious not to be displayed at large, and Polonius must take refuge with Lady Teazle; there is no room for even a

rat behind the Arras. If new, it is made to measure for the place it is to fill, to the decorative order of which it must conform in colour, scale and style. This is quite right, and inevitable, under the changed conditions, but it does differentiate the modern from the ancient use, so far as relates to tapestry in the house. That was the enrichment of a necessary furniture; now it is an added enrichment to a richly-furnished room, where painting, sculpture or other arts may either compete or harmonize, according to the chances of inheritance or selection.

For the rarer and more dignified purposes of State, ecclesiastical or civil, the conditions are less altered; and this distinction between the private and public functions of tapestry, though far from a hard-and-fast line, may yet be of service in discriminating style.

The genealogy of Tapestry begins far back, and is too long to trace here. In Arras we have the development and

acme of pictorial weaving. Pictorial, I say advisedly, bearing in mind all that the word suggests in relation to tapestry which we would fain forget; because I am sure that the painters of the fourteenth and fifteenth centuries were quite free from self-conscious anxiety about Decorative, as apart from Pictorial style. Comparison of their pictures with the tapestry they designed, detects no uneasy effort to keep on one or the other side of a theoretic line, little intentional formalism that is not common to either art; the variations are those growing naturally out of the craft and the material, alike of painter and of weaver.

The pictures are generally small in scale, the tapestries large; the painting is the work of keen eyes and sure hands, defining with tools of precision everything just as it looked: so, allowing for translation into another material and another system of colour, is the tapestry. The picture was a finished drawing before ever a touch of colour was laid upon it.* What method is more exactly suited to the designing of a material, which is finished and decorated in, and not after, the making of it?

And herein lies the wide difference between Tapestry and all other arts, those which most nearly resemble it in this respect being True, or Buon Fresco and Mosaic; the first, because it must creep, little by little, over the surface to be covered, as the pen gradually covers the page, a condition suggestive of the narrative character it has in common with Storied Tapestry. Mosaic, like weaving, constructs as well as decorates the surface, but the surface only; for here, as with fresco, the wall is present from the first, in solid masonry, not like the warp, a mere flimsy lattice; and of the three, tapestry alone admits of no correction should the fault escape immediate notice, for it cannot be cut out, once it is embedded in the fabric; the only way of getting at it is to unravel and destroy all the work done since.

Except in making the cartoon, there is no possibility of working from a centre, or from any focus within the design, no balancing of tones or colours on the system of give and take, no strengthening or lowering, and very little opportunity for comparative review of corresponding parts. Not very much of the finished work can be seen at once, while it is in progress, for it

must be continually rolled up, so that a sufficient length of warp may be free and flexible. In whatever key the weaver pitches the beginning of his tapestry, he must continue, or at least return to it as he approaches the other side (for I pre-suppose that he works across from one side of the design to the other), and in the strong colour-notes which occur early in the work, those that are yet to come must be taken into account, or they will be subservient to the first, and the colour-scheme lack balance.

It is obvious that in such a tentative matter as the making of a great fabric, of which a few inches only can be seen at one time, System is an absolute necessity; and the system which obtains in the simplest, and therefore best work, consists in reducing the entire range of colours required into a series of "gamuts" of red, blue, green, and so forth, each gamut being a series of tints based upon the full colour which acts as keynote to the scale, or rather chord, for these tints descend at proportionate rather than successive intervals; (v. FIG. 1).

These gamuts must of course harmonise, not only in the aggregate, but individually, like the divisions of an orchestra, the wood, wind, strings; and yet (to change the metaphor) they must provide the varying and contrasting tones and inflections needful for the dialogue of colour; for colours in composition, especially the stronger, have a way of



(Photo. Laurent.)

Le Christ en croix.

* A little picture of St. Barbara, by Van Eyck, in the Museum at Antwerp, the painting of which is only begun, is proof of this.

By R. van der Weiden.
From the Tapestry in the Palace of Madrid.

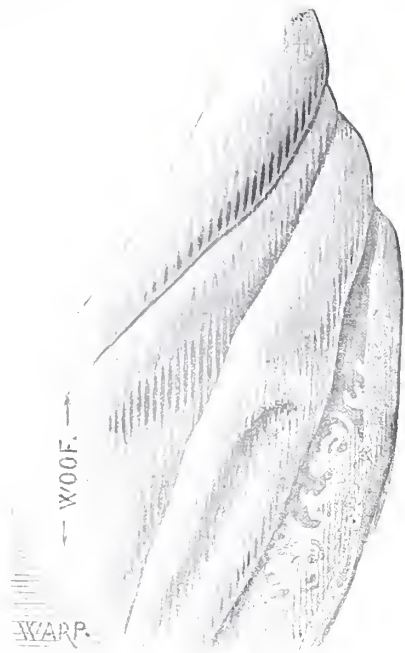


Fig. 1.—Drapery in gamut of four tints: yellow light, blue half-tint and shadow; blue-black deep shadow and outline of drapery.

From the Esther and Haman Tapestry, Victoria and Albert Museum.

as proof. The central arrangement was naturally derived from the Altar-piece of Triptych form, the divisions of which were often reproduced; and the division of wings from centre may often be traced in the grouping, even when there is no formal demarcation. This symmetrical form demands a very nice adjustment of balance, not only in design, but, as I said before, in weaving, where it is far more difficult to observe. Looking at such compositions as those of the 'Chemin des Honneurs' (p. 249) and kindred subjects, and remembering that each side-group had to be woven with reference, either by memory or anticipation, to the other: remembering, too, that it was woven from the back, the weft obscured by tags and loops of coloured wools, forming a thick pile over the more involved and intricate parts, we may realise the difference between centralised and evenly-distributed design on the score of craftsmanship.

Storied Tapestry, the Arras of history and fiction, must have been far less anxious work either to design or weave. The object being to cover a large space pretty equally, with as much variety and as many interesting or amusing details as you could crowd into it, a limited range of colours keeping you straight as to general effect, with a free hand for composition of borders and "verdures" out of your stock of patterns, you would have the heart to sing at your loom. Battles and boar-hunts, sheaves of lances, banners emblazoned with strange beasts, beasts almost as strange careering over the warp under your hand, or rolling under the spear-thrust into the intricacies of the "verdure"; rich armour, velvet and brocade, no heed of sumptuary laws; it was like living in a dream, with the unwonted power of recording it.

To come fully under the spell of these fantastic medleys, we should see them in dim light, hung in some austere and spacious hall, a background for armour and dark oak, and

challenging and answering one another, of agreeing or agreeing to differ, that is not unlike debate; they may be controversial, if they will only keep the peace; moreover, like spoken words, their meaning varies according to the mode of utterance.

Referring to the distinction I drew between Tapestry of State, and that for private use, I would define the main characteristic of the first as Centralisation, that of the other as Continuity, or equal diffusion of subject. Of course, there are notable exceptions to the rule, which might be adduced

broken by long, deep folds to emphasise and add to their piquant confusion and complexity. Strained and displayed at large, they lose much of this mystery and fulness of surprise, for the enhancement of which their destined use was doubtless taken into account.

This use of hanging as curtains, may to some extent have given rise to the preference for upright, rather than horizontal lines and forms, so characteristic of Arras, and so closely associated with the way of weaving, the warp being level and the woof upright, when the tapestry is hung; and the woof is an agglomeration of straight lines at right angles to the warp, while a straight line in the direction of the warp must be built up with endless labour. The design is placed sideways on the loom (whether this be "high" or "low" warp) to obtain this direction of warp and woof, which to my mind is a most vital condition, far outweighing in result that of the kind of loom employed; for in weaving across a warp, vertical not only in the loom, but in the tapestry, the courses of the weft must be so reduced as to be imperceptible, and not only is the character of the craft degraded from frank, undisguised weaving to a counterfeit of brushwork, but the upright line or form becomes a source of trouble, and is avoided, as we see in the eighteenth century Gobelins tapestry wrought in this way (although upon the aristocratic high-warp looms), when the hanging folds of robe or mantle upon erect and stately figures are replaced by flutter and *frou-frou*, sprawling dandies, simpering nymphs or tiresome classical platitudes.

The horizontal warp no doubt originated in convenience; tapestries being generally wider than their height, and the width of the loom limited, while almost any length of warp could be wound upon the rollers, it was found easier to begin upon one side or end. The weaver has thus the top of the design on his right, the bottom on his left, and (working on the back of the tapestry) begins on the proper left of the composition. He can weave such vertical lines as occur in the side borders or in architectural features, continuously across the warp from right to left; and for interchange of colour or of light and shade, by indigitating two shades (like interlocked combs of different colours, the teeth of each thrust into the other's interstices) he can get a third broken tint, so that with four shades of wool he can produce a sevenfold gradation (FIGS. 1 and 2).^{*} Again, the gradation from light to shade is generally from his right to his left (that is, from above downwards in the design), and the sharper contrasts being more often

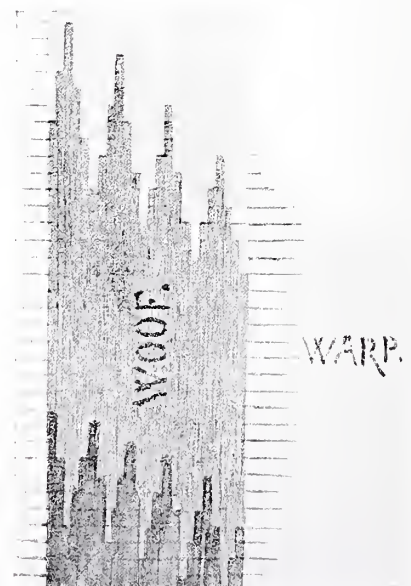


Fig. 2.—Indigitating of Tints (enlarged to show detail).

I have found it necessary to introduce this method in facsimile, in designing cartoons for weavers trained in the modern French manner.



Le Chemin des Honneurs.
From the Tapestry in the Palace of Madrid.

(Photo. Laurent.)

from right to left of the design, are divided by lines more or less in the direction of the woof; so that out of this method of weaving, at first an expedient only, grew a means of terse expression, with a convenience of technique so far exceeding the original convenience of proportion, that high, narrow tapestries were woven in the same direction, disregarding economy of loom-space for the sake of tradition and nobility of style.

Before the discovery of Chiaroscuro, light was supposed to come down from heaven, and this is whence it drops into the old Arras, like a golden rain, sometimes tinting the surfaces it strikes, as through some glowing clerestory, more often simply warm and wholesome, uniting, as sunshine does, all that it falls upon, and driving colour into the shadows, which gather it up and reverberate it, full, resonant, and intense, from beneath the flood of light. Shadow, in fact, exists in Arras for definition alone, but for definition of colour as well as form.

I think we may take it that the Tapestry-weavers themselves evolved the colour-system peculiar to Arras, as well as their interpretation of pattern and ornament, and insistence on the texture of stuffs, out of their traditional instincts as makers of rich material. They probably used, and often owned, cartoons in which the actual choice of colour and embellishment of details were left to their experience, or even, if suggested, were not positively dictated by the draughtsman, of whom they were patrons rather than executants; for they were men of substance, regarding painters as a necessity of their craft, but authorised by charter* to design for themselves "stuffs, trees, ships, animals and verdures, and to correct the cartoons with charcoal, chalk, or pen." Only for other work (the list includes all but the figure) were they bound, on pain of fine, to apply to painters by profession.

Their mode of expressing local colour entirely differs from that of the contemporary Flemish painters, who were truthful to the uttermost, and neither flattered their sitters nor romanced about their clothes, which the weavers

* Brussels. A.D. 1448.

sometimes represent as if under coloured light, and almost invariably define by coloured shadows, especially when dealing with blue, suggesting an impression of the effect of sunlight which the painters never attempted. This may be due in some measure to the fading of pale tints, but, discounting this possibility, it is too universal under varying conditions of permanence, not to be reckoned as intentional. Now and again, the exception proving the rule, lights which, on the hypothesis of fading, ought to have gone (judged by comparison with others in the same tapestry, shaded with the same tint) remain fully coloured in relation to the shadow, as in a picture. Several instances of this may be noticed in a hanging of the 'Deposition from the Cross' in the Musée de la Porte de Hal at Brussels.

The characterisation of textures, though not so invariable as to become tiresome, is very frequently in evidence, especially when the design gives an opening for the conversion of the fabric into what looks like velvet or satin, or practically is brocade. This, I am sure, must be credited to the weaver, the painter simply giving him a lead to bring out his trumps.

The playful combination of orange lights with blue shadows, or of red with green, which occurs in the tapestry I have just mentioned, the design of which is attributed to Mabuse, is something I have not observed in his or in any other Flemish paintings; nor, speaking from general impressions, do I know any pictures of that school in which the ladies are quite so graceful, or the gentlemen so debonaire, as those in the Petrarch Triumphs at South Kensington and Hampton Court. The people in the pictures look very good and dignified, but they have not the courtly grace of the Tapestry folk. Perhaps we have not yet identified all the sources of design; that is for experts to decide. To sum up, I believe that most of the so-called conventionalism in Arras since canonised as "Decorative," was originally the outcome of a strenuous realism; and that the only possibility of a general and robust revival of the Art lies in the adaptation of the larger view of nature and the fuller knowledge of our time, to those conditions of the Craft which I have here endeavoured to deduce.

Old Wedgwood Ware.

DURING July visitors to London had an opportunity of inspecting one of the finest private collections of Old Wedgwood ware, at Mr. Charles Davis' Galleries, 147, New Bond Street. This remarkable collection, as we learn from the introduction of the catalogue written by Mr. F. Rathbone, was formed by the late Lord Tweedmouth, between the years 1850 and 1880, mainly for the decoration of his Scotch mansion, Guisachan House, in Inverness-shire. It comprises about one hundred and fifty pieces, including some of the finest vases and plaques ever produced, besides two of the original fifty copies of the famous Portland vase. There are also thirty-three rare original wax designs made for Josiah Wedgwood, by Flaxman and his assistants.* On

* Fortunately, this collection will not be dispersed, as it has been sold *en bloc* to a private collector, and there is some satisfaction in knowing that it will not leave this country.

the occasion of the opening of the Wedgwood Institute, at Burslem, in the year 1863, Mr. Gladstone stated that Wedgwood was the greatest man who ever, in any age or in any country, applied himself to the important work of uniting art with industry. In spite of this high appreciation by such a gifted connoisseur, it is somewhat remarkable that Old Wedgwood ware is not more sought after by collectors at the present time. It may, however, be possible that, at no distant date, the works of this great master of British ceramics may become more highly esteemed, and that his finest examples may find a place in one of the public institutions of the metropolis. The specimens reproduced may be seen at the Victoria and Albert Museum. They are typical of the smaller pieces, of which the Museum possesses numerous examples.



THE ART JOURNAL, LONDON, VIRTUE & CO.
EXAMPLES OF
WEDGWOOD WARE.



Sales.

ONE of the most stirring and attractive auction-events of the season was the sale, on June 3rd, at Christie's for £49,441, of 52 pictures belonging to Lord Tweedmouth. Raeburn was the hero of the day. On May 7th, 1877, when he had been dead 24 years, 49 of his "remaining works," including several bought in, totalled £5,988; now one of the 49 was bought for Sir Ernest Cassel at £9,135. This was 'Lady Raeburn,' the "comely and sweet and wise" wife of the artist, serenely posed and graciously painted, reminiscent of the 'Mrs. Campbell' of the National Gallery of Scotland. The picture had made but 950 gs. in 1877, dropping to 610 gs. the next year. The 8,700 gs. realised in June eclipses by 2,200 gs. Raeburn's former record, for the group of the Binning children, in 1902. The manly self-portrait, painted about 1815, "with his hand under his chin, contemplating"—the attitude in which Scott best remembered him—went to the Scottish National Gallery at 4,500 gs. (1887, 510 gs.); the winsome half-length of Mrs. Oswald, in whose praise Burns wrote, "Wat ye wha's in yon toun," 3,600 gs. (1887, 200 gs.); and the 'Sir Walter Scott' as a young man, 1,000 gs. (1863, bought in, £3 5s.). In all, four Raeburns, which in the seventies or eighties made 1,810 gs., leaped to 17,800 gs. Hogarth's first important picture, 'An Assembly at Wanstead House,' painted for Lord Castlemaine in 1728, with 26 full-length figures, the sequence of heads being particularly fine, made 2,750 gs., 300 gs. more than his 'Gate of Calais' at the Bolckow sale, 1891, which was later presented by the Duke of Westminster to the National Gallery; Reynolds' 'Countess of Bellamont,' full-length, 6,600 gs. (1875, 2,400 gs.), and a version of his 'Simplicity,' a portrait of little Theophila Gwatkin, 2,000 gs. (1884, 160 gs.); Morland's 'Dancing Dogs,' the picture engraved by Gaugain, 4,000 gs., this doubling his record for a single work, only of a fortnight's standing; and Hoppner's half-length of a lady in white, probably a family portrait, 3,750 gs. Several of the lower-priced pictures were of interest. Landseer's pastel, 'The Forest in October,' 60 by 112 in., apparently a sketch for 'The Monarch of the Glen,' brought 720 gs.; a version of Watts' fine 'Russell Gurney,' of the National Gallery, 550 gs.; Henry Morland's 'Ironing,' 'Washing,' and 'Churning,' character portraits, reputedly of the celebrated Misses Gunning, 1,030 gs. From other

sources came Hoppner's charming portrait of a lady in white, 30 by 25 in., 5,800 gs., exceeding anything before paid for a canvas of this size by him; Raeburn's 'Countess of Minto,' 1,550 gs.; and Alexander Nasmyth's 'Robert Burns'—one of his few notable contemporaries not painted by Raeburn—15½ by 11 in., belonging to the Misses Cathcart, of Auchendrane, withdrawn at 1,600 gs., but afterwards going to Lord Rosebery. Two other versions exist: those in the Scottish National Gallery and the National Portrait Gallery, London.

On the afternoons of June 24th, 26th, 27th, the 422 drawings and pictures by modern artists, belonging to the late Mr. C. J. Galloway, Thorneyholme, Knutsford, made £23,287. Of these 106 were by Mr. E. J. Gregory, and realised £8,498. The Gregorys included 'Boulter's Lock,' 1897, with portraits of Mr. and Mrs. Galloway and others, 770 gs.; 'Dawn,' 1876, 340 gs.; and 'Marooned,' a water-colour of which is in the Tate Gallery, 280 gs., the highest-priced water-colour being 'Après,' 400 gs., reproduced as 'The Inception of a Song,' in *THE ART JOURNAL*, 1900, p. 157. One of seven or eight versions of Watts' 'Love and Death,' realised 1,350 gs., and his 'Dove that returned not,' 580 gs.; Corot's 'Edge of the Wood,' 1,300 gs.; five flower studies by Fantin, painted in the sixties or seventies, 1,330 gs.; and there were interesting examples by Mr. Clausen, Mr. La Thangue, Mr. Edward Stott, and others.

Though hundreds of thousands of pounds' worth of works of art annually come under the hammer in King Street, thefts are of rare occurrence. On June 29th, however, an attempt was made to substitute a sham pearl necklace for one which was happily recovered and sold for £1,700. There are many vigilant eyes in "the greatest art auction-rooms in the world."

On June 5-6, some more snuff-boxes and porcelain belonging to the late Mr. C. H. T. Hawkins made £12,550, bringing the gross total up to £217,470; and on the last day of June Messrs. Duveen paid £2,400 for a pair of white marble statuettes, on square-shaped pedestals mounted with ormolu, of an infant Bacchanal and a girl with two doves, probably by Jean Baptiste Pigalle, the French sculptor, who died in 1785. Among other things, he was responsible for the statue of Voltaire in the Institut.

London Exhibitions.

By Frank Rinder.

THE appearance in London of an authentic and important portrait by Titian, hitherto seen by a few students only, ranks high among the art-events of the year, of the decade. Besides the splendid 'Pietro Aretino' of the Pitti Gallery, executed in 1545, Titian is known to have painted several portraits of his friend and

brother Triumvir—Sansovino was the other member of the celebrated Council of Three—whose personality served as battleground for many pairs of opposites. It was, perhaps, the intricate and tempestuous drama concentrated in the microcosm—true epitome of the cosmic drama, with its unfathomed deeps, its unimaginable heights—that formed

for Titian the overwhelming attraction in this strange man, at once blasphemous and prophet of the nobler life, poet and profligate, "divine"—as proudly he styled himself—and satyr. As a "theme," Aretino must have kindled Titian's imagination, as it braced him to lofty effort. He is thought to have painted a portrait in 1527, the year in which, at Venice, was forged the bond which lasted till Pietro's death in 1556. But that is lost. The one for whose presence Londoners are indebted to Messrs. P. & D. Colnaghi comes from the palace of Prince Chigi in the Palazzo Colonna, Rome, whence the same firm procured the 'Madonna and Child' of Botticelli, exhibited four years ago in Pall Mall East, and now in the collection of Mrs. Gardner, of Boston, U.S.A. Morelli justly characterised the Chigi picture as "un splendide portrait, d'une grande simplicité aussi bien dans la composition que dans l'exécution," and it is, of course, included by Mr. Berenson in his catalogue of Titians. The suggestion is made that when in 1545, Aretino, piqued that his pomp and opulence had not been paraded, wrote to the Duke Cosimo of Tuscany: "The satins, velvets, and brocades perhaps would have been better if Titian had received a few more scudi for working them out," he alluded to the Chigi picture, and not, as till now has been supposed, to that in the Pitti. In any case, the two must have been painted at about the same time. The head in the Chigi three-quarter length—obviously a study from life—is intense, searching, powerful. Each characteristic is unflinchingly set down, with passionate devotion to truth. To the one visible hand—the lack of the other disconcerts the observer—the life-energy has hardly been communicated, and the weak curves at the base detract from the virility of the design; but, then, what Venetian could in design eternalise a single figure as did Leonardo in the Mona Lisa? The sense of solidity of relief is enhanced, subtly and beautifully, by means of a black border, a couple of inches wide. There is but one fitting home for this portrait: the National Gallery.

Exhibitions arranged at the British Museum under the direction of Mr. Sidney Colvin are invariably object-lessons in the perspicuous use of national treasure. Scholarship is tempered with wisdom less exclusive, so that while the connoisseur is reasonably satisfied, the interests of a larger public are rightly served. The exhibition recently opened illustrates, in a way which has hitherto been impossible even at the British Museum, the history of mezzotint engraving, since its invention by Ludwig von Siegen in 1642 onward to its decline about 1820. The late Lord Cheylesmore, who died in 1902, left to the Museum his wonderful collection of British mezzotints, numbering about 7,650 examples, and now worth perhaps ten times as many pounds. Of the 641 prints put on view—probably less than one-thirtieth of those in Bloomsbury, as Mr. Sidney Colvin tells us in his concise and informative introduction to the excellent Guide compiled by Mr. Frecman O'Donoghue, the Assistant-Keeper—some 500 come from the Cheylesmore collection, and all are picked impressions, chosen first from the technical, second from the historical standpoint. The thirty-six masterpieces in the central upright stands include 'The Executioner,' by Prince Rupert, to whom the secret of mezzotinting was imparted by Von Siegen, Blooteling's monumentally dignified 'Duke of Monmouth,' and a series of superb proofs by the distinguished

men of the Reynolds period. In its kind, what can be more lovely than Valentine Green's 'Duchess of Rutland,' the white of the gown so radiant, the gracious mood of the composition interpreted with so high a serenity? This unsurpassed impression would cause a sensation in the sale-rooms. Then there are J. R. Smith's 'Mrs. Carnac,' with the patterning leaf-shadows; Thomas Watson's 'Lady Bampfylde,' the impression of which is almost too "rich," and many other coveted prints. Whether regarded as a representative display of British mezzotints, with important examples by a few noteworthy foreigners thrown in, or as a gallery of eighteenth century portraits, where high-born friends are temporarily re-united, and implacable enemies again for a brief time brought face to face, the exhibition is one of extraordinary value and interest.

Two societies opened exhibitions during June. That of the Pastel Society, at the Institute, included a group of landscape sketches in chalk by Gainsborough, two ruthlessly realistic nudes by M. Roll, a sweep of enchanted bay by M. Ménard, and attractive works by MM. Gaston La Touche, Le Sidaner, and several other foreigners. Among pastels by home artists were a group of M. Brabazon's inimitable colour-notes, one of Mr. Conder's fantasies, a clever, oddly-entitled 'Battles' by Mr. McLure Hamilton, a romantically-felt 'Misty Sunset,' by Mr. Bertram Friestman. 'L'Amante' of M. Louis Legrand compelled attention. Unrelievedly sensuous though it is, the ardour and beauty of the technique cannot be overlooked. The mood is a poisoned, earth-bound mood. Either M. Legrand did not wish, or was unable to reach that higher level upon which is conceived and wrought Rodin's 'Le Baiser.'

At the Carfax Gallery there was held the first exhibition of the Society of Painters in Tempera. If, as is the aim, it makes for technical integrity, for profounder respect of the materials of art, then the Society will achieve much. The catalogue has an instructive preface by Mrs. Herringham, to whom we are indebted for the English translation of Cennino Cennini's fascinating Treatise. In the show were the beginning of a composition of enthroned figures by Watts, bearing as title his life-motto, "The utmost for the highest"; and acceptable works by Mr. Walter Crane, Mr. Sydney Lee, Mr. J. D. Batten, Mr. Neville Lytton, Miss Margaret Gere, Mr. F. Cayley Robinson, whose 'Deep Midnight' has imaginative potency, despite an appearance of affectation. Most inventive, too, are the illuminations of Miss Florence Kingsford, with the admirable lettering of Mr. Graily Hewitt.

As to one-man shows, I must be content to mention the political witticisms of Mr. F. Carruthers Gould at the Doré Gallery—his harvest of caricatures is as cruelly considerate as heretofore; a second series of ingenuities, entitled 'Such Stuff as Dreams are Made of,' by Miss Eleanor Fortescue Brickdale, at the Dowdeswell Galleries; some original and finely-suggestive designs for stage scenes and costumes, by Mr. E. Gordon Craig, at the Bruton Galleries; an exhilarating display of portraits of 'The Empire's Cricketers,' in white chalk on brown paper, by Mr. Chevallier Tayler, a living record of a living sport; drawings of Tibet and Nepal, and their—to our eyes—strange peoples, by Mr. A. H. Savage-Landor; and views of Thomas Hardy's Wessex, by Mr. Walter Tyndale, at the Leicester Galleries. The tide of pictorial art, it will be seen, ran high during the month.

The Gustave Moreau Museum in Paris.

By Camille Mauclair.

THE posthumous gift of Monsieur Hayem to the Luxembourg of some sixteen water-colour drawings by Moreau gave the opportunity of judging his work to a greater extent than had been previously possible in that Gallery, which had only possessed the canvas 'Orphée.' But Moreau left to all the means of judging his work, and the Musée Moreau is now open at 14, Rue de la Rochefoucauld. Many legal difficulties had to be settled by M. Rupp, who, in order to contribute to its maintenance, surrendered to the museum the sum of twelve thousand pounds, left personally to him by the artist. The display of the collection enables opinions to be formed on his work, and Moreau becomes a painter open, as all others, to discussion. Criticisms are vigorous, especially from the younger painters, whose ideas are far removed from his ideal and symbolic art.

Moreau was a highly intelligent, learned, and lyrical man, who had a deep affection for the art to which he dedicated his life. He not only loved painting, he was also passionately fond of music, poetry, occult science, and mythological symbolism. He was rich, so, not having to concern himself with the necessities of material life, he lived in solitude, and avoided the conventionalities which were ill-fitted for his dreams. He embraced an aristocratic and secret life, worked with an energy undisturbed by outside anxieties, and became a recluse, a kind of alchemist, patient, thoughtful, and absorbed with his researches. He had an innate taste for the mysterious, and his mode of life developed and refined this characteristic perhaps to excess.

It may be said that Moreau was not a born painter, but wished to be one, and by an effort realised his ambition. He was young when Ingres and Delacroix were rivals, and he was influenced by both masters. He was enchanted with the tragic and lyrical fury of Delacroix, and he found inspiration in the serenity of Ingres. He was also deeply influenced by the extraordinary work of his friend, Théodore Chassériau, who was a pupil of Ingres, and carried out, in accordance with his own ideas, at the age of twenty-five, the superb decoration of the Cour des Comptes, which the incendiarism of the Commune began to destroy and time completed. Chassériau's enthusiasm was afterwards for Delacroix; he became an Orientalist full of enthusiasm and splendid achievement.

Moreau found in Chassériau the initiator of the artistic formula he was himself seeking. Moreau was unable to avoid the influence of Ingres, as had been Chassériau. He considered

that attention to strict drawing and composition would be a safeguard against the excesses of his reverie. This attempt at conciliation of Ingres and Delacroix is, without doubt, the most curious trait of Moreau. At the present day we are able to equally admire these two masters. Equally so Moreau, by force of intelligence, was able to bring together these two tendencies. Unfortunately, his intelligence surpassed the instinctive gifts which make, and always will make, the greatness of the born artist. This conciliation had in Moreau the result of creating a disproportion between his drawing and colouring. Just where his dream, very inclined to an expression in colours, would have made him produce striking works, his scruples as to drawing made him too often timid. And as he isolated himself, and only saw life by the means of books and previous masters' works, he lost contact with reality by acting so much on precedent. When Turner produced his magnificent landscapes he was



La Chanteuse Arabe.

By Gustave Moreau.



Les Prétendants.

By Gustave Moreau.



Sapho.

By Gustave Moreau.

recording by his genius some exceptional aspects of Nature; in that he remains realistic. But in Moreau's figures are to be found the poor drawing of the 'École,' and feet or hands he had seen in pictures of the old masters; a mass of souvenirs but poorly replacing contact with life.

Moreau's imagination, nourished by the most noble poetry, and by the taste for archaism and symbolism, was completely admirable. He has surrounded mythological allegory by a depth which the Academy did not suspect. Greek, Hindoo and Persian myths stirred his soul. Indian architecture can be found in most of his works, and Grecian architecture often formed the groundwork of his subjects. His landscapes, almost without exception, are splendidly arranged with an admirable decorative feeling very similar to that of Delacroix. His cliffs of basalt and emerald surrounded by obscure waters; his rocks lit up by the setting sun; his skies of precious stones—none of them show the artificial effect of a theatre; they are truly the aspirations of an ardent soul and of a sumptuous visionary who made an individual world for himself.

The opening of the Moreau Museum has brought to light the innumerable landscape sketches from which the artist composed his backgrounds. They are of rich and heavy colouring, and of a dramatic movement which was often absent in his pictures. As with many clever artists, Moreau, overcome with his scruples, spoilt his works in over-finishing them, and in thinking to improve them took away some of their finer qualities. His work wronged his imagination, and was far from being worthy of it. This can be clearly seen by his figures, which are too carefully and coldly drawn with conventional poses. 'Orestes Pursued by the Furies' is a curious example of this fact; the architectural features are vast and rich, the Furies are strangely and attractively indicated, but Orestes is a commonplace and academic figure. Much the same can be said of many more figures that Moreau painted. The heaped-up bodies in the foreground of 'Les Prétendants' (p. 254) are evidently inspired by, though far inferior to, those by Delacroix. Too often in these otherwise clever works, with backgrounds of colours both mysterious and of an attractive poesy, one is distressed to see a meaningless and ill-fitting figure. The harmonies are usually very beautiful, either warm or delicate; the values are rarely correct; but these defects should be overlooked in decorative and abstract works which were never intended to represent real life and light. They do not keep the work from being imposing and very often attaining



Léda.

By Gustave Moreau.

great beauty. There is evidence of such conviction in the mind of the artist. Gustave Moreau was, after Delacroix, the one who knew best how to conciliate his literary dream with the exigencies of painting.

His execution lacks largeness. The majority of his works are in water-colours, his canvases being of small dimensions. Nevertheless the Museum reveals several large ones, mostly sketchy; and it is even curious to note that they are produced almost like the Impressionists' canvases, an accumulation of violent patches juxtaposed with complete and distinct colours, which the artist made as a groundwork, finishing afterwards with special varnishes. The water-colours are the result of many small touches, and are not washed as abundantly as this medium really requires; they are, so to say, pieces of mosaic carefully brought together. The colouring is rich, especially certain greens mixed with emerald and aquamarine rarely found on artists' palettes. The artist's flesh-painting lacked life; it was of ivory, while eyes glittered like precious stones. These large drawings are careful and conscientious, put together with all the methods taught in the classical studios.

Very rare are the works in which one sees he freed himself from this painful discipline and allowed his ardour full sway. Of such works are those exquisite examples to be found in the Luxembourg, a diminutive water-colour 'L'Amour et les Muses,' and a small 'Pieta' in Delacroix's style, which is a gem of colour. Whenever Moreau's imagination overcame his technical timidity, the result was admirable. In 'Le Jeune Homme et la Mort' the young man is commonplace, but behind him is sleeping a figure of Death with sword in hand, dressed as an Indian princess, which is pure and delicious poesy. In 'Les Prétendants' the young poet who, struck by Ulysses' arrow, falls singing, is admirable. The 'David' (p. 255) seated at the feet of Saul is a creation.

The work of Moreau can be considered as the summary

of several styles and ages, mixed and remoulded by a very high-minded spirit. It is less the work of a painter than the expression of the thoughts, researches, and dreams of an intellectual person, and if, as seems only logical and just, we consider him thus, the greater number of objections to his works lose their force. Puvis de Chavannes was as much a symbolist and thinker as a painter, and Nature enabled him to find a pictorial formula suitable to his conceptions.

Moreau was nominated chief of the *atelier* of the *École des Beaux Arts*, where he taught for the five years preceding his death. His teaching will remain the honour of his life. This mysterious man, this recluse, had, without wishing it, a great influence. Unconsciously his name personified an ideal and protected certain tendencies. Whether or not people were captivated with the conceptions he loved, his work did not vary. Painters may view it with antipathy, but poets will always love it. He was the means of rallying a group of painters who, under the various titles of "Symbolistes," "Peintres de l'âme," "Rose Croix," showed more pretension than knowledge. Moreau was, however, not responsible. The impartial critic will consider him the



David.

By Gustave Moreau



Descente de la Croix.

By Gustave Moreau.

successor of Delacroix and Chassériau, as a personality who gave lustre to the Academy School.

[* * Gustave Moreau was born on the 6th April, 1826, in Paris, where he died on the 18th April, 1898. The Museum in the Rue de la Rochefoucauld was opened on the 14th January, 1903.]

Art Handiwork and Manufacture.*

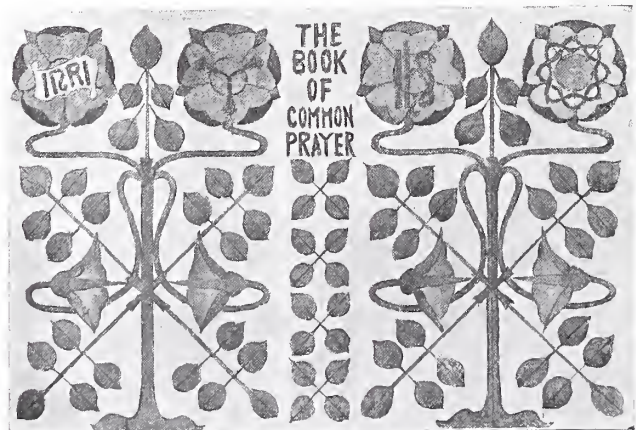
WHILE the spectacle of art in manufacture conveys still too much the idea of Ariel in the cloven pine, there is pleasure that is partly from ease of mind in considering the work of craftsmen for whom beauty is the reason of their skill. To some, at least, of these artists the good fortune is assigned of being in the true service of their time: therefore, of being truly masters of life to the degree of their power to use an opportunity. Their skilful hands fashion the expression of their invention, and for their need fine materials are honestly prepared, while the finished work is a possession whose appreciation calls out right powers of admiration. The ideal is still possible in reality.

One may take embroidery as a fine type of these

employments. It stands clear of the confusions that attend on the attempt to recapture for the craftsman the field occupied by mechanical production. For embroidery, as much as painting, is a function of the hands, with results unattainable by manufacture.

The unassailable opportunities of art are used in embroidery such as that of Miss May Morris. Whether in the subordination of free design to symbolism that renders the victory of the Cross blazoned on a ground of the vine pattern, or in the vigorous, brilliant verdure of the curtain, there is expression of essential ideas.

Much effort has gone to obtaining such needlework for



Prayer-Book Cover in gold and silks on white damask.

Designed and worked by Ruby Pickering.

* Continued from p. 218.

the adornment of this century. Beauty and durability of the web and of the threads had to be ensured before the use of them so that their apparent qualities should be part of a beautiful whole could be undertaken. In the curtain, the arrangement of the flowered masses on the rooted stems against the tendril background is a rich use of the materials, and proclaims its freedom from the limitations that straiten textile design.

The necklace by Miss Morris is another expression of her sense for the qualities of materials and for design. The gold chain, with its interesting variety of links, the sensitively shaped leaves, their flat, tremulous shapes contrasting with the little globes of the berry-pendants, are delicately invented (p. 258).

The bookbindings of Miss Katharine Adams are noteworthy examples of the renaissance of bookbinding which was mentioned in an earlier article (p. 161). A pupil of Miss



Binding in brown chrome calf.

By Katharine Adams.



The Fruit Garden: Portière on silk damask.

Designed and executed by May Morris.



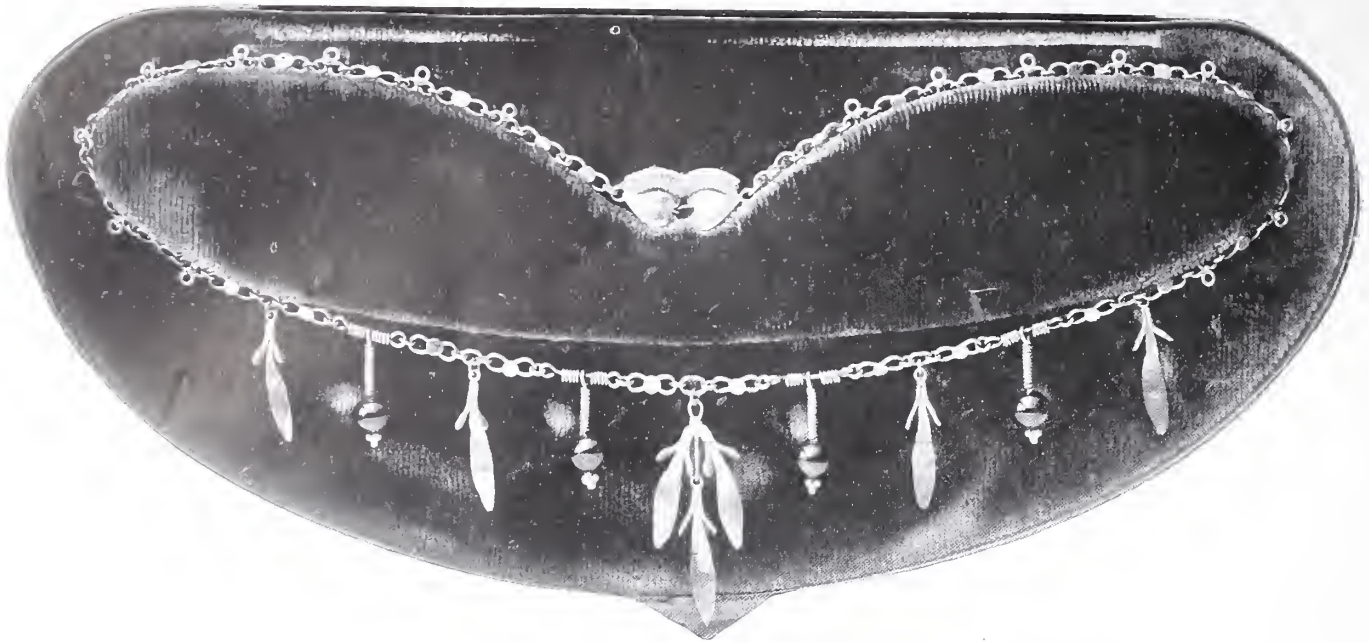
Binding in niger morocco.

By Katharine Adams.

Prideaux and also of Mr. Douglas Cockerell, Miss Adams is among the very few recent binders whose art thrives on their own ideas. Either of the above examples suggests characteristics of her work. It preserves generally an idea of line deriving from lines of organic growth rather than from intricate interlacing and arabesques of geometrical invention. The successive sprays of leafage in the oval centre-pattern of the Petrarch are distinctive. A like quality of uninvolved structure determines the whole design of both these books. In each the effect is austere, so far as the patterning goes, though the clear pure gold of the tooling, on leather of admirable colour, brightens the reality till austerity is too frigid an epithet to apply. But it suggests where Miss Adams differs from the prevalent fashion of bookbinding in her choice of an effect.

Miss Pickering's embroidered Prayer-book (p. 256) is a modern example of a kind of book-cover not generally superseded by leather bindings till the seventeenth century. Her design of the mystic rose, blossoming from the Cross, belongs however, to one of the latest movements of expression, which, in literature and art, has centred much symbolism in the rose upon the rood.

An interesting incident in the revival of printing, and a



Gold Necklace: pomegranates and leaves.

Designed and executed by May Morris.

characteristic issue from the Eragny printing press, is the publication of the small book of French and English ballads from which a page is here reproduced. The impression is

III. ROBIN ET MARION.

PUISQUE Robin j'ay a non,
 J'aymeray bien Ma rion. Elle est
 gente et godinette, Marionnette, Plus que
 n'est femme pour vray, Hauvay!
 Plus que n'est femme pour vray.

Puisque Robin j'ay a non,
 J'aymeray bien Marion.
 Elle est gente et godinette,
 Marionnette,
 Plus que n'est femme pour vray,
 Hauvay!
 Plus que n'est femme pour vray.

necessarily dulled by the absence of rubrication, but the page, even in black, is pleasant to the sight, as are the humble, vital melodies of the people to the hearing. It is in the spirit of Mr. Lucien Pissarro's book-making that the appearance of the book should conform so entirely to its matter. The music type is adapted from a font of the sixteenth century, and is in keeping with Mr. Pissarro's design of the page, as it is suitable to the naïve melody of bygone songs of love and war and the fortunes of life.

Two pendants by Mr. J. Cromer Watts are lightly handled examples of a vein of fantastic design, not always so suitably constrained within limits of appropriate craftsmanship. In colour the winged dragon is a more vivid note of the green of the chrysoprases that hang above and beneath his docile coils. The small rough pearls in the looped chains are effectively used. The second design is a bright and delicately constructed adaptation of an old Spanish ornament.



Green enamelled dragon pendant set with chrysoprases and small pearls; and gold pendant set with emeralds and pearls, adapted from old Spanish design.

By James Cromer Watts.



Altar Frontal worked in silk and gold.

Designed by Philip Webb.
Worked by May Morris.

Passing Events.

THE death at Robertsbridge, on June 14, of Mr. Arthur Tomson takes from the world an artist who held unwaveringly that beauty is truth, truth beauty. Beauty in her myriad aspects—in nature, in art, in the ebb and flow of the tides of life—was his sovereign, whom loyally to serve was a delight. Arthur Tomson was one of the early members of the New English Art Club, to whose exhibitions till a year or two ago he contributed regularly, and on whose Council he frequently served. At one time he sent to the Academy and to Suffolk Street, and after the closing of the Grosvenor, to the New Gallery. On the easel at Robertsbridge was a large, all but finished, picture—fitly of a dramatic sunset in a land of romance—which proves that as the cloud of the body was about to vanish he divined a new radiance, a deeper glory, in earth and sky. It is as though the voice that said, "Come out of the grove, my love and care," was during his last working months charged with an authority more potent, enabling him to see farther, more clearly. Through his each endeavour there ran as a golden thread a reverence for, an enduring love of the beautiful. He found the large recompense here in being one of the heralds of beauty, one of those who help to transmute separateness into the great, encompassing unity, indifference into love, sorrow into joy that does not pass. Torch-bearers on that path are worthy of honour. As a writer Arthur Tomson was known for his sympathetic study of Jean François Millet and other artists of the Barbizon school, and his romance *Many Waters*. For some years he was art critic of the *Morning Leader*, under the *nom-de-plume* of N. E. Vermind, and in March there appeared in that paper the last of his charming notes "From the Country," full of insight and welcome surprises. He contributed several times to THE ART JOURNAL, notably informative articles on some Millet pictures in the Forbes collection, and on Dorchester and Cerne Abbas, illustrated from original drawings.

APROPOS of Mr. Galloway, who died in March, 1904, at the age of seventy, Mr. E. J. Gregory, R.A., President of the Institute of Painters in Water-Colours, had in him a quite insatiable patron. Allusion is elsewhere made to the Galloway sale (p. 251), but here it may be noted that the 106 works by Mr. Gregory included in it constitute about one-third of his output, for, when he was elected R.A.,

he was jokingly taxed with "a chaste tendency to idleness." Mr. Galloway's admiration for the man who "will not allow anything to leave the studio until he has carried it as far as he can" was so great, that when in 1903 another collector forestalled him in procuring an exhibited picture, he exclaimed, "I wish I had made sure of it when I saw it half-finished in the studio." The 'Dawn,' which has passed into the collection of Mr. Sargent, was once characterised by Mr. George Moore as "the most fairly famous picture of our time." Such one-man patronage has its perils, but Mr. Gregory emerged from the sale room ordeal with flying colours.

JUNE 11, when weather conditions were exceptionally favourable, was the first Sunday opening of the Glasgow Corporation Picture Gallery. More than 7,000 persons passed the turnstiles between 2 P.M. and 6 P.M., as compared with 3,000—4,000 on Saturdays. The average Sunday attendances in London are as follows: National Gallery 1,068, Tate Gallery 1,043, Wallace Collection 600—these three are closed from November to March inclusive—British Museum 1,275, Natural History Museum 1,200.

THE recent death, at an advanced age, of Mrs. Tom Taylor recalls the fact that her husband was thirty years ago one of the most widely known of writers on art. He figures largely in *The Gentle Art*; and as a final thrust Whistler wrote in *The World* of January 15, 1879: "Why, my dear old Tom, I never was serious with you, even when you were among us. Indeed, I killed you quite . . . Chaff, Tom, as in your present state you are beginning to perceive, was your fate here, and doubtless will be throughout the eternity before you. With ages at your disposal, this truth will dimly dawn upon you."

ON the unanimous recommendation of his brother architects, Sir Aston Webb, R.A., has had conferred upon him by the King the Royal Gold Medal for the Promotion of Architecture, instituted by Queen Victoria. Sir Aston is no less popular as a man than distinguished as an architect.

MR. WYNDHAM FRANCIS COOK—son of the late Sir Francis Cook, whose splendid collection of pictures at Doughty House, Richmond, is known to all connoisseurs—died on May 17th last. He bequeathed his fine assemblage of works of art to his son, Humphrey



Model Yacht Shop, Whitby.

By J. Hamilton Hay.

Wyndham, if he shall attain majority, and, if not, to his brother, Sir Frederick Lucas Cook, and Herbert, Sir Frederick's son. Failing those trusts, the collection goes to the British Museum as the "Cook Bequest."

IN connection with the sixth International Exhibition at Venice, there will be held in September a Congress of Art, for whose arrangement prominent men in various countries are responsible. During the Congress meetings commemorative of Ruskin and of his close association with the "Queen of the Adriatic" will be held, one of them in the sumptuous hall of the Ducal Palace, which M. Robert de la Sizeranne will address. The sales during the first month of the exhibition amounted to nearly lire 290,000. Works by the following among other British artists have been bought: Messrs. Frank Brangwyn, Alfred East, Oliver Hall, William Nicholson, C. J. Watson, Alfred Drury, Sir Charles Holroyd.

IF anyone well acquainted with the art life of Liverpool were asked to name the most promising of its younger painters, the reply would almost certainly be "Mr. J. Hamilton Hay." So far, this good opinion has been earned less by Mr. Hay's achievements than by his aims. Grey and crepuscular themes are his favourites; clouds, and the other phenomena of atmosphere, especially fascinate him, and he labours to capture the innermost secrets of their beauty and mystery. He is obviously influenced by the study of Whistler, and of more modern men with similar tendencies; but is not appreciably imitative, except in occasional experiments with the figure. As illustration of Mr. Hay's work, we reproduce 'The Model Yacht Shop, Whitby.'

THE National Art-Collections Fund is cordially to be congratulated on having secured for the nation Whistler's 'Nocturne in Blue and Silver: Old Battersea Bridge' (p. 139). Conditionally on its going into a London public gallery, the owner generously offered it to the Fund

at £2,000, though he could have sold it for a larger sum to America. The nocturne, first seen at the Grosvenor Gallery in 1877, is in the original frame designed and decorated by the artist, with the butterfly on the left, and is one of the pictures brought forward at the celebrated Whistler-Ruskin trial. This purchase alone has justified the existence of the National Art-Collections Fund, but for which the work might now be on its way to the United States.

PENSIONS of £25 each have been granted to the four daughters of Mr. J. D. Cooper, the wood-engraver, who died in February, 1904, at the age of eighty-one. This is a suitable recognition of his services to art.

WHEN, at the time of its institution in 1902, the Order of Merit was conferred on George Frederick Watts, some thought that it would be reserved, as far as artists are concerned, to veterans of great distinction. It is eminently fitting that the place of Watts, so to say, should be taken by William Holman-Hunt, who, with a like earnestness and unswerving devotion, has dedicated his life to lofty purposes. High as have been the sums he has received for pictures, Holman-Hunt has never merchandised his art, but ever used it as a vehicle of truth and of beauty. The Academy has passed him by, there is nothing by him in the Chantry collection, and it is well that while he is yet with us there should be some public sign of the honour in which he is held. Sir Lawrence Alma-Tadema, a second painter upon whom the Order of Merit has been conferred, is still in his prime, and there are few living artists who have a wider repute.

ANOTHER art-honour is the knighthood conferred upon Mr. Isidore Spielmann, the causes of which have been misapprehended in several quarters. No doubt it is in token of Mr. Spielmann's indefatigable and fruitful labours in connection with many prominent exhibitions held in London and elsewhere during the past fifteen years or so. He rendered invaluable service in the organisation of the Stuart, the Tudor, the Victorian, the early Italian, the Venetian, and the Spanish exhibitions arranged at the New Gallery between 1889 and 1896, and in the art sections of International shows like the Brussels of 1897, the celebrated Paris of 1900, the Glasgow of 1901, the St. Louis of 1904. Mr. Spielmann is, too, one of the Hon. Secretaries of the National Art-Collections Fund.

UNDER the chairmanship of Mr. Sidney Colvin, there has been formed the Vasari Society, for the reproduction of fine drawings by Old Masters. For an annual subscription of 1 gn. there will be issued permanent collotypes, with brief critical notes, of drawings in as great a number as the funds will permit. At least twenty examples in the British Museum will be reproduced the first year.

The Late Mr. Watts: an Anecdote Corrected.

By Sidney Colvin.

MY old friend Mr. Rudolf Lehmann has contributed to THE ART JOURNAL (p. 245) an anecdote of the late Mr. G. F. Watts which is quite true as to the main fact related, but erroneous in some details. The status of the pair befriended is not rightly given; they were both painters by profession; and particular injustice is done, doubtless through some misapprehension or slip of memory, to the part played in the matter by Mrs. Watts. As all their near friends know, that lady was the inestimable companion and comforter of the great painter's declining years, sharing sympathetically in all the thoughts and movements of his mind, and most of all in his many movements of generosity to those in trouble. Neither the harsh language of dissuasion from an act of kindness, which Mr. Lehmann has put into her mouth, nor any such thought as it conveys, was or ever could have been hers. To their intimates this needs no saying; but for strangers, who may have received a false impression from the story as printed, a correction seems desirable. This may best be supplied by quoting, as Mrs. Watts at my request allows me to do, the words of her private diary, written on the several dates to which the two phases of the little transaction belong. The entries are as follows:—

"August 16th, 1889.—After the M.'s left, a young Colonial lady came, who wants Signor [this was Mr. Watts' habitual name among his intimates] to lend her £20 to bring her lover back from Africa. We know nothing of lady or lover, but I am somehow much inclined to help her.

"—— 19th.—Signor took it on trust, and lent the £20."

"June 13th, 1893.—I returned home this afternoon and found a lady who was waiting to see me. I went in, and found a dear, happy little lady, who reminded me at once that years ago, when in urgent need of help for one she loved, she had come to borrow from Signor. We had trusted in her and she in us, and we who were absolute strangers now met like dear friends. She had come to tell us that they were rising out of a great struggle, all through which he, now her husband, and she had kept loyal to themselves and their purpose of never doing work that was for mere gain, or trying to paint what might be called popular for the sake of money. Friends and commissions had come to them, and the money would be repaid. . . . To hear the high-minded, daring little soul speak, who had trusted in Signor because she had seen his picture of 'Love and Life,' and whom we had trusted all these years, was a real joy in life; and as if the dusty high road of it had suddenly begun to blossom, in came a hamper of flowers from Loseley (to the *studio*, contrary to all custom), just as the little woman had clasped us both in her arms, all three with wet eyes. I opened the basket after she left, and there were the twenty pounds, like St. Elizabeth's loaves (as it seemed to us), turned into heartsease and roses and all things bountiful of sweetness."

With such a symbolical requital Mr. and Mrs. Watts regarded themselves as more than repaid, and insisted that the young couple should treat the loan as a wedding present.

The Chigi 'Aretino.'

By Claude Phillips,

Keeper of the Wallace Collection.

THIS magnificent portrait, the true artistic worth of which has never so completely asserted itself as now that it has appeared in London, in the gallery of Messrs. P. and D. Colnaghi, is, all the same, by no means an unknown picture (p. 263). It was accepted by Giovanni Morelli, who praised its splendid simplicity; it was accepted, too, by the chief of the opposite school of criticism, Cavalcaselle—not indeed in Crowe and Cavalcaselle's 'Life of Titian,' but in his own 'Spigolature Tizianesche.' Herr Georg Gronau gives a reproduction of it in the English edition of his 'Titian,' and places it three years later in date than the famous portrait presented by Aretino in October, 1545, to Cosimo I., Duke of Florence, the son of his close friend and protector, Giovanni delle Bande Nere. About the authenticity, the superb quality, and the singularly fine preservation of the great portrait there can surely be no question, now that, relieved of its ancient dirt, it appears in something very like pristine freshness, literally

challenging the spectator by the frank revelation of a strangely vigorous individuality, not less exuberant in mental than in physical vitality. To me the "divine" Aretino, the "Scourge of Princes," as he loved to style himself, appears here not older than in the Pitti portrait, but of precisely the same age. The essential difference between the two pictures is that in the Pitti portrait, though the satyr-like character of the face is not unduly toned down or "bowdlerized," the personage, in his splendid quasi-senatorial robe of crimson velvet faced with gleaming satin of the same hue and his rich knight's chain half hidden beneath it, is in representation—that is, he knows himself observed, and assumes an air at once lofty and urbane, such as would belong naturally to one of assured position in the Venetian hierarchy, but less naturally to the blackmailer on a magnificent scale, whose praise was well-nigh as offensive in its fulsomeness as his blame was overwhelming in its force and recklessness. The 'Aretino' of the Pitti, not in the

pose of the head alone, but also in general structure and character, bears a curious resemblance to the 'Moses' of Michelangelo, which was set up in this very year, 1545, in the church of S. Pietro ad Vincula, but which nevertheless could hardly have been seen by Titian before he painted this picture. The Chigi 'Aretino' stands monumental in simplicity and grandeur, at once higher in conception and more boldly realistic in truth than its more famous fellow. Aretino is here painted by his chosen brother, his boon companion, by the friend who accepts him lovingly as he is, with all his lusts and potentialities for evil, but also with all his higher and more imaginative qualities, as Titian alone knows them from a long and close companionship with the man. The terrible mouth, the nostril that speaks of passions the most earthly, nay bestial, the strong, resolute jaw, the short bull-neck—these are the signs that betray the Aretino of the infamous sonnets, the bosom friend of Giovanni delle Bande Nere, the master of insult and calumny, the *viveur* whose symposia with Titian and Sansovino are by no means of the Platonic order, or purely concerned with philosophy.* The lofty, splendid brow, the eyes through which shine forth not only the man of physical passion, but the dreamer, the idealist—these are the signs that reveal another Aretino, the true dilettante and critic of art, the man who will assume to lecture Titian himself on his own subject, who writes to him when he is in Rome for the first time: "I want to know how far Buonarroti approaches or surpasses Raphael as a painter, and wish to talk with you of Bramante's 'Church of St. Peter,' and the masterpieces of other architects and sculptors. Bear in mind the methods of each of the famous painters, particularly those of Fra Bastiano and Perino del Vaga. . . . Contrast the figures of Jacopo Sansovino with those of men who pretend to rival him, and remember not to lose yourself in contemplation of the 'Last Judgment' at the Sixtine, lest you be kept all the winter from Sansovino and myself." (Crowe and Cavalcaselle. *Titian: His Life and Times*. Vol. ii., p. 114.) One may guess that the whole portrait was done in a very small number of sittings, much as was obviously Raphael's incomparable 'Baldassare Castiglione' in the Louvre. The whole force of the artist, of the inspired interpreter of the human being to his fellow-man, are concentrated in the head, which, notwithstanding the seeming slightness of the painting in parts—such as the beard, which, in its exquisite fineness, shows the canvas here and there beneath—must be accounted one of Titian's greatest achievements. The one hand visible, the gold chain, the rich robe of yellowish brown or brownish yellow satin, are all of them treated much as they would be in the *abbozzo* or sketch, and it appears clear that the great master had here not said his last word, or put his final touches.

Though the lights are put in with unerring skill and feeling for effect in these cinnamon yellow sleeves, we may assume that final glazes would have toned down the somewhat acrid self-assertiveness, in relation to the rest, of this striking colour. Remark, too, that the very expressive hand is less defined than the hand is wont to be in Titian's

finished portraits, that the gold chain is broadly and summarily blocked out with precisely the same pigments that have served for the sleeves and the furs. What happened? Was the "divine" Aretino displeased with this monumental simplicity, this frank revelation of man the god and man the beast in a picture destined for Cosimo of Florence, or for some other rich and influential patron in the present or the future? Was the Pitti picture—that *portrait d'apparat*, painted, we may guess, to satisfy the ambitions and vanities of Aretino—substituted for the greater, if less decorative, presentment which, until lately, adorned the Chigi Palace? Did this Chigi picture remain the property of Titian—a painter's picture and not a buyer's—as its state and its sketch-like character in parts might lead us to infer? As to all this we have, so far as I am aware, no direct evidence, and I have perhaps no right even to suggest that this was the case. Yet Aretino's own remarks in the letter that accompanied the presentation to the Duke of Florence, of a portrait of himself universally identified with that now in the Pitti, would much more fittingly apply to the Chigi version, which now occupies us, than to the more splendid, and to the eye more completely satisfying, version of the Pitti. In this often-cited missive he says, with a studied sarcasm that is nothing less than treason to his friend, that "the satins, velvets, and brocades would perhaps have been better if Titian had received a few more *scudi* for working them out." (Crowe and Cavalcaselle. Vol. ii., p. 108.) Aretino says, too (*ibid.*), in a letter to Giovio, written in answer to one praying for a sketch of Aretino, that he will give him a copy of the "terrible marvel" just brought to completion by Titian—a description which again fits the truth unveiled of the Chigi canvas better than it does the tempered realism, the dignified urbanity of the Pitti picture. Again, in contemplating this last magnificent, if a trifle empty, work, with its superlatively broad, telling brush-work in the crimson robe of satin and velvet, I fail, as all previous critics have failed, to understand Aretino's reproaches addressed direct to the great painter in October, 1545, on the same subject—his complaint that the master has left his portrait a *bozzo* instead of a finished picture. Now this, though an unfair, would not be a wholly incomprehensible description of the wonderful Chigi study, which concentrates itself on the head, and gives the costume with breadth and mastery up to a certain point, but with no special emphasis either on mass or detail. As evidence against my wholly tentative suggestion must, however, be reckoned the ascertained fact that Cosimo I., mindful, it may be, of the very queer relations which had existed in earlier days between his father and Aretino, disdained to acknowledge the magnificent offering of the triumphant libeller, and only after repeated pressure from this master of *et antage* replied with the gift of money which in this case would most efficaciously take the place of praise and thanks. Had it been otherwise, one might, without any undue call upon the imagination, have assumed the possibility of a subsequent exchange of the one picture for the other—of a withdrawal of the "terrible marvel," that is the Chigi portrait, in favour of the splendid and imposing work of the Pitti, which in its grand semi-realism more nearly represents the estimate of Aretino that he desires to impose upon others, and perhaps upon himself.

In the Chigi portrait, so wholly exceptional in the

* The witty lines appended to the portrait of a much more youthful Aretino, engraved by Hollar in 1647 after a print by Marcantonio, purporting to be from an original by Titian, characterise in the most incisive and amusing fashion this main phase of the notorious Aretino's activity:—

"Questo e Pietro Aretino, poeta toska,
Che d'ogni un disse male, eccetto che di Dio;
Scusandosi con dir, non lo conosco."



(Reproduced by permission of Messrs. P. and D. Colnaghi, from the photograph registered at Stationers' Hall.)

The Chigi Aretino.

By Titian.

grandiose daring of the characterisation, Titian has been compared not altogether felicitously with Rembrandt. But the realism is here altogether other than that of the northern master. Rembrandt, without any thought save for the truth as he sees it, without any suspicion even that physical exuberance on the one hand, that wrinkles, old age, and decay on the other, can call for toning down and transposition, unconsciously wraps his human beings in his own atmosphere of golden, solemn light and half-luminous dark, of sadness shot through with the gleams of pity and brotherly love. Simple as is the realism of the presentment in one way, the human being is in a sense transfigured and lifted from his own into the painter's atmosphere. The Italian master is for once much nearer to the standpoint of Velazquez; but yet, even here, with a difference, arising out of idiosyncrasy and race, that is still well-nigh a gulf. Velazquez, in such portraits as the famous 'Innocent X.' of the Doria Palace, the pale, tragic 'Spanish Nobleman' of Apsley House, the passionate yet deliberate 'Femme à l'Éventail' of the Wallace Collection, leaves his worshippers battling mentally with counterfeit presentments of a concentrated vitality superior almost to that of life itself. The riddle is before you, as in life, but the painter disdains to expound it, or to lift the veil—preferring to step aside in haughty reserve and to leave the spectator eternally fascinated and eternally in doubt, just as when face to face with his fellow-creature he strives to dive through the living eyes into the living soul. In this supreme moment of his achievement in portraiture—when within two or three years he produced the 'Young Englishman' (or 'Duke of Norfolk'?) of the Pitti, the 'Nicholas Perrenot Granvella' of the Besançon Gallery, and that greatest among all the great portraits of the world, the 'Charles V. at the Battle of Mühlberg'—Titian showed himself, above all, the poetic *interpreter* of man, the master in love still

with a noble realism, yet able by a magic touch to let the soul, the essence of being, shine out through the human envelope and commune with the soul of him who should gaze with such earnestness as to deserve spiritual satisfaction. Each figure is placed indefinitely yet surely in its own atmosphere—not that of ambient air only, but that still more impalpable one of time and place and race, within, and subject to, which idiosyncrasy and mood subjectively assert themselves. The "Chigi" Aretino gives with the utmost fearlessness, but also with that higher and nobler realism, half-way towards the true idealism, which marks the Italian of the great time, an individuality splendid even in evil, and when momentarily lifted from its sea of mud, of lofty aspiration. The portrait that faces us (p. 263) is a focus of the most powerful vitality, of the most intense physical energy: but it is above all the revelation by one who sees from a lofty standpoint—and therefore with harmony and beauty of vision as well as with unhesitating truth—of the tremendous human personality that here frankly surrenders itself, as it is, to the friendly yet faithful interpreter of body and soul. The art of Titian is so great, his sympathy is so all-embracing, that the sensuality of Aretino no more offends in this portrait than does the animalism of some splendid satyr poetically realised as one of the symbols of earth-force by the chisel of a Greek sculptor. This terrible mouth and jaw, this nostril of passion, may suggest the mighty beast, resistless and remorseless; but the steady-glowing eyes, the brow serene, have indeed something of the god-like element that is in man, and was assuredly in this one, obscured and stifled though it might be by seas of mud and poisonous vapours. This Titian alone could show so unflinchingly and yet with so grand and noble a comprehension; and herein lies his great triumph. Once seen, the Chigi 'Aretino' can never be effaced from the mind's eye, can never be forgotten.

Aerial Architecture.

By Howard Ince.

"On earth the God of Wealth was made
Sole patron of the building trade,
Leaving the wits the spacious air,
With licence to build castles there;
And 'tis surmised that their pretence
To dwell in garrets springs from thence."—SWIFT.

WITHOUT laying claim to so lofty a domicile, and the licence thereby conferred, one may, perhaps, be permitted briefly to refer to these aerial castles and palaces, and to compare the architectural skill of the master-minds from which they—impalpable airy nothings—were evolved.

A successful design for the Gates of Hades demands, at once, the most weird and fanciful imagination for the general composition, together with the most stern and masculine reticence for the treatment of the details. It is the subject which, of all others, taxes to the utmost the inventive power.

Dante, Spenser, and Milton have each left compositions for these gates, which it is not uninteresting to contrast with each other, and with a more modern effort—that by Lord Beaconsfield, who thus pictures them when, in the "Infemal Marriage," Pluto welcomes Proserpine to his capital:—

"An avenue of colossal bulls, sculptured in basalt and breathing living flame, led to gates of brass, adorned with friezes of rubies, representing the wars and discomforture of the Titans. A crimson cloud concealed the height of the immense portal, and on either side hovered o'er the extending walls of the city; a watch-tower, or a battlement, occasionally flashing forth, and forcing their forms through the lurid obscurity."

Let us now turn to Dante, as rendered in Cary's translation. Reassured by Virgil's account of his interview with Beatrice, and trusting to his power and will to protect



(Pitti Palace, Florence. Photo. Hanfstaengl.)

Pietro Aretino.
By Titian.

him, Dante commends himself to the guidance of the Mantuan :—

“ . . . with such desire
Thou hast disposed me to renew my voyage,
That my first purpose fully is resum'd.
Lead on—one only will in us both ;
Thou art my guide, my master thou, and lord.”

Together they enter Limbo by that stern gateway inscribed with the gruesome legend :—

“ All hope abandon, ye who enter here,
Such characters in colour dim I marked
Over a portal's lofty arch inscribed.”

Leaving this dull resting-place of the selfish angels, they then cross Acheron, in Charon's boat, and pass the Circle of Sighs :—

“ At foot
Of a magnificent castle we arriv'd,
Seven times with lofty walls begirt, and round
Defended by a pleasant stream. O'er this,
As o'er dry land we pass'd. Next through seven gates
I with those sages enter'd, and we came
Into a mead with lovely verdure fresh.”

Not until they descend to the seventh circle do the travellers reach the city of Dis, and Dante's architecture can be compared with that of Lord Beaconsfield :—

“ . . . ‘ Now, my son !
Draws near the city that of Dis is nam'd,
With its grave denizens a mighty throng.’
I thus : ‘ The minarets already, sir !
There, certes, in the valley I descry
Gleaming vermilion as if they from fire
Had issu'd.’ He replied, ‘ Eternal fire,
That inward burns, shows them with ruddy flame
Illum'd ; as in this nether hell thou see'st.’
We came within the fosses deep that moat
This region comfortless. The walls appear'd
As they were framed of iron.”

It is a grim, forbidding place enough ; the effect is gained by the broad and simple iron walls and fosses, and the lurid reflection from the flames ; but there is an utter lack of architectural detail ; we are not even told of what material the gates are made. The keynote of the impressiveness of Dante's Infernal architecture is that fateful inscription over the first gateway.

Spenser had very considerable skill in architecture ; in him the fanciful imagination was very highly developed, he was a master in the art of sketching a general composition ; but his hand is too delicate, his detail too fairy-like and dainty to give the necessary grandeur and force to such a design as this. When Duessa visits Hell, that she may consult Æsculapius about the cure of her wounded champion, Sansloy, the poet contents himself with a picture of the bitter river Acheron and of the fiery Phlegethon, and emphasises the dreadful horror of the place, not by grim details of the architecture, but rather by a most realistic drawing of Cerberus. For these reasons the impression left on the mind of the reader is too vague and indefinite ; he misses entirely that sense of awful bondage, that despair of return, induced by the sight of massive gates and tower-buttressed walls ; the picture lacks at once the grim subtlety of Dante's, the grandeur of Milton's, and the colour of Beaconsfield's design.

The masculine genius of Milton and the attention paid to architecture in his time, through the influence of the Italian

Renaissance, lead us to expect an extremely powerful and technically accurate design from him :—

“ At last appear
Hell bounds, high-reaching to the horrid roof,
And thrice three-fold the gates : three folds were brass,
Three iron, three of adamantine rock,
Impenetrable, impaled with circling fire
Yet unconsumed. . . .
Before the gates there sat
On either side a formidable shape.”

The treatment is, of course, immeasurably finer and more grandiose, but one is not sure that, as a design, it is so impressive as that of the prose-writer. The gates impaled with fire yet ever unconsumed, is a fine conception ; but “ three-fold ” is a more sonorous than convincing description of a gate, and their reiterated number rather disturbs the deeply-rooted belief in the only too easy access which they give—to all but the quick. This attribute is, however, finely suggested in the succeeding lines, when the Mother of Death, having prevented the combat between Satan and her son, pushes the gates open—they turn on their hinges, with a noise which shakes Erebus to its lowest depths. She cannot shut them again !

It is not uninteresting to notice that Milton has fallen into an elementary error in his design. To increase the lurid horror of the scene, he makes the furnace mouth, the gates being opened,

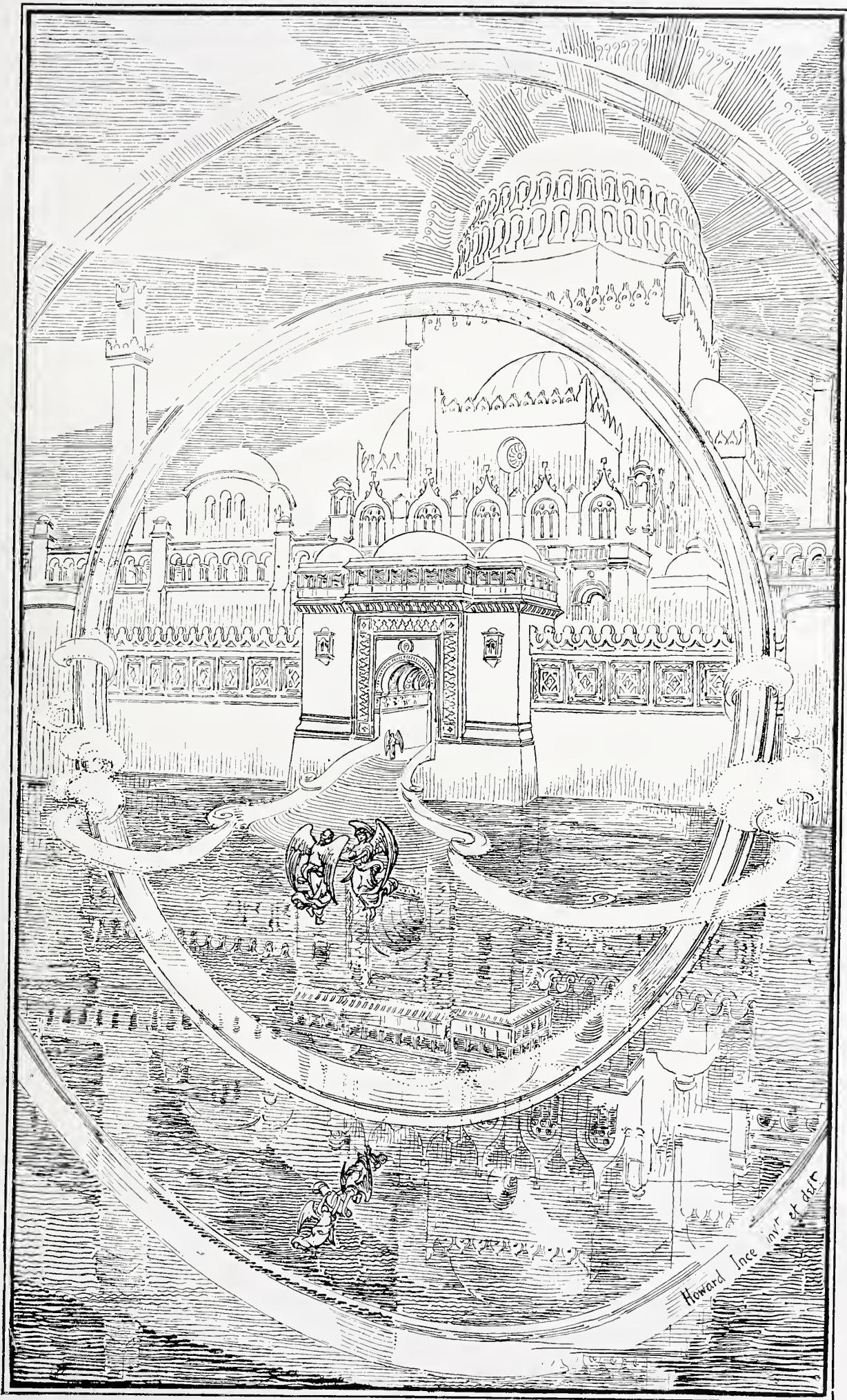
“ Cast forth redounding smoke and ruddy flame.”

This line really diminishes the force of the picture—it suggests a slow and smouldering fire, while the most impressive characteristic of a fiery furnace, such as this, is the enormous power with which the air is drawn *inwards*. The picture would have gained immensely in dreadful realism had Satan, himself, barely been able to retain his foothold in that dreadful rush of air—if indeed he had not been sucked some distance toward the heart of the fire, or, perforce, had steadied himself by clutching at the adamantine gate pier.

Now let us look at Milton's design for Pandemonium—the Palace of Satan in Chaos :—

“ Anon, out of the earth a fabric huge
Rose like an exhalation, with the sound
Of dulcet symphonies and voices sweet,
Built like a temple, where pilasters round
Were set, and Doric pillars overlaid
With golden architrave ; nor did there want
Cornice or frieze, with bossy sculptures graven :
The roof was fretted gold. Not Babylon,
Nor great Aleairo, such magnificence
Equalled in all their glories. . . .
. . . . The ascending pile
Stood fixed her stately height ; and straight the doors,
Opening their brazen folds, discover, wide
Within, her ample spaces o'er the smooth
And level pavement : from the arch'd roof,
Pendent by subtle magie, many a row
Of stary lamps and blazing cressets, fed
With naphtha and asphaltus, yielded light
As from a sky.”

It is a ghostly structure ; very properly, there is no attempt to make it horrible or even awful ; it is a magnificent palace, worthy of him who was aforetime God's most trusty lieutenant. The utmost limits of constructive skill are embodied in that smooth and level pavement, encompassed by the “ arch'd roof lighted like a sky.”



A Kingly Palace-Gate.

By Howard Ince.

To this design is appended the subtly satirical comment—

“The work some praise, and some the architect.”

This architect was Mulciber; his practice was the most aristocratic and extensive upon the records. Before designing this palace for Satan, he had been the leading architect of Heaven, where

“His hand was known by many a structure high.”

It is, however, doubtful whether his practice was either so comfortable or so lucrative as those of the “men of light and leading” in modern days; or, perhaps, clients were, then, even more determined to carry matters with a high hand; for we learn that he left Heaven rather hastily and “under a cloud,” as one may say, being hurled, by Jupiter himself, from the crystal battlements; probably after the enraged deity had, in vain, demanded a satisfactory explanation of a long bill of extras:—

“From morn
To noon he fell, from noon to dewy eve;”

It speaks well for his talents that he so quickly received an important commission in another place.

Milton has also given us a beautiful picture of the gates of Heaven as seen from a distance:—

“. . . Far distant he descries,
Ascending by degrees magnificent,
Up to the wall of Heaven, a structure high:
At top whereof, but far more rich appeared
The work as of a kingly palace-gate,
With frontispiece of diamond and of gold
Embellished. . . .
. . . . And underneath a bright sea flowed,
Of jasper, or of liquid pearl.”

The poet, great artist that he was, has skilfully availed himself of the enhanced variety of contour and beauty of colour that reflections will give to an architectural design.

The movement imparted to the reversed composition, quivering on the surface of the unstable element, throws an unearthly glamour over the scene; the buildings themselves partake of the illusive character of their counterfeits, and become fitting habitations for the denizens of an unknown and mysterious world. How much more wonderful even than the marble palaces of Venice, reflected in the pellucid lagoons of the Adriatic, is this dazzling splendour mirrored in the sea of liquid pearl!

Beside so brilliant a composition Spenser's picture of the new Hierusalem, though it is more architectonic than his representation of Hell, seems comparatively lacking in power:—

“From thence far off he unto him did shew
A little path that was both steepe and long,
Which to a goodly City led his view;
Whose walls and towers were builded high and strong
Of perle and precious stone, that earthly tong
Cannot describe, nor wit of man can tell;
Too high a ditty for my simple song.
The City of the greate King hight it well,
Wherein eternall peace and happiness dot. dwell.”

Nevertheless, the good knight is greatly impressed:—

“Whereat he wondered much and 'gan enquire,
What stately building durst so high extend
Her lofty towers into the starry sphere.”

To his mind it exceeds in magnificence even Cleopolis and its tower of crystal:—

“And this bright angel tower exceeds that tower of glas.”

Moore, in “Lalla Rookh,” had many splendid opportunities to build lordly palaces, and mosques with graceful minarets outlined against Eastern skies, but he was no architect; time and again one thinks he is about to show, if not a fine building, at least a distant view of a great city—but he disappoints us as often. This is how he treats the City of War:—

“This city of war, which in a few short hours
Hath sprung up here as if the magic powers
Of Him who, in the twinkling of a star,
Built the high pillared walls of Chilminar,
Had conjured up, far as the eye can see,
This world of tents and domes and sunbright armoury.”

At best it is a world of tents, and the allusion to the “pillared walls of Chilminar” only emphasises its ephemeral character. Chilminar, by the way, is a very ancient piece of architecture; it was built by the genii, under the orders of Jan-ben-Jan, before the time of Adam.

As might be expected, Thomson, in his design for the Castle of Indolence, devotes his attention almost exclusively to the enervating luxury of the interior:—

“The doors that knew no shrill alarming bell,
No cursed knocker plied by villain's hand,
Self-opened into halls, where who can tell
What elegance and grandeur wide expand
The pride of Turkey and of Persia's land?
Soft quilts on quilts, on carpets carpets spread,
And couches stretch'd around in seemly band,
And endless pillows rise to prop the head;
So that each spacious room was one full swelling bed.”

The fertile looms of the soft and sybaritic Persians are laid under tribute; the air is heavy with attar of roses; we feel that, if we linger, the sleep-engendering langour of the place will gain ascendancy over us, and we shall soon wish never to leave again. Before this happens, let us hasten into the open air, and visit the enchanted castle in which Crowdero was imprisoned by Hudibras:—

“. . . in all the fabric
You shall not see one stone or brick;
But all of wood, by powerful spell
Of magic made impregnable.
There's neither iron bar nor gate,
Portcullis, chain, nor bolt nor grate,
And yet men durance there abide
In dungeon scarce three inches wide;
With roof so low that under it
They neither lie, nor stand, nor sit.”

Doubtless in choosing wood for his material the poet had it in his mind to express the mock-heroic character of the hero and his exploits; a castle of stone, barred and bolted with steel, would have been too grim and solid, too nearly resembling the castles of the greater epics. The bombastic Hudibras, after his terrific combat, can only resort to this pettifogging little dungeon to secure his captive: the insignificance of the place suggests at once the insignificance of his adversary and the supreme unimportance of the victory over him.

The Speaker's House.

By Emmie Avery Keddell.

FEW people outside keen students or constitutional law realise the many duties, responsibilities, and privileges of the dignified courtly man who, in knee breeches, silk stockings, silver-buckled shoes, flowing gown and full-bottomed wig, sits in the Chair of the House of Commons. Upon busy nights when numbers want to speak it is the duty of the occupant of the Chair to select the most representative men, and to see that the various leaders and members of influence and standing get their opportunity. As a general rule when a member on the Ministerial side has spoken and sat down the Speaker allows his eye to be caught by some anxious orator on the Opposition side, and so on alternately giving first one side and then the other their chance. It is one of the principal duties of the Speaker to repress irrelevancies or repetition in debate, to deal summarily with dilatory motions, and with demands for a division which in his opinion would be an abuse of the forms of the House.

In rank the Speaker takes precedence of all commoners, and on State occasions his place is next to peers of the realm. He is the First Commoner of England, and it is his duty to preserve the rights and liberties of the people inviolate from any infringement by either the Crown or the House of Peers.

During the years that Mr. Gully occupied the Chair he witnessed many changes in the rules of procedure of the House of Commons, and on the occasion of many "scenes" had to perform the unpleasant duty of suspending fellow-members. But while the work of the Speaker is onerous and exacting, the hours in the Chair sometimes terribly long, yet it is a position that has its compensations even as its dignity and its pride.

The salary of the Speaker is £5,000 a year. He is provided with an official residence wherein he can entertain on a truly princely scale of magnificence. He is entitled on his election to £1,000 for equipment money, to 4,000 ounces of plate, and to two hogsheads of claret. Nor is this the full list of his "dues." A buck and a doe from the royal preserves are sent him every year by the Master of the King's Buckhounds, and the Clothworkers' Company have for many generations had the honour of presenting several

widths of broadcloth with the object of clothing our First Commoner.

The new Speaker, Mr. James William Lowther, is a most popular member of the House, in which he has represented the Penrith division of Cumberland for a great number of years. He is a typical man of the world, and it is predicted that he will be, if possible, even more successful than his immediate predecessors in the Chair because he has such an intuitive knowledge of the members of the House, and knows exactly what most will appeal to each individual. Therefore it is expected that, although there may be some "scenes" during his reign at St. Stephen's, he will keep the elements of disorder to the irreducible minimum.

The Speaker's house in the Palace of Westminster is



(The Speaker's House.)

Fireplace at the top of Grand Staircase.



The Cloisters leading to the State Rooms.

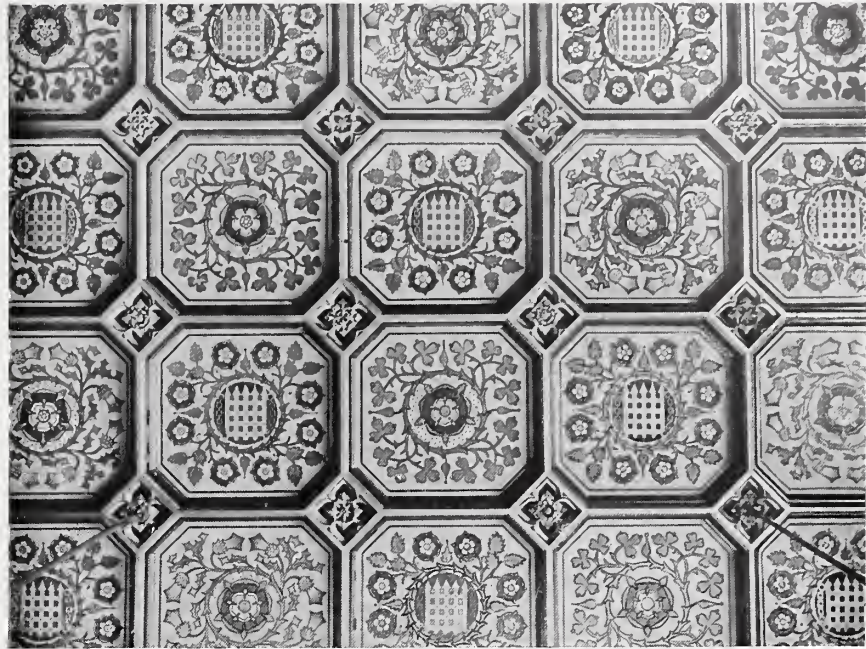
the Royal Arms and other heraldic figures and devices in which the English lion plays its prominent part. The front doors are of enormous proportions, but when admitted beyond them and through the outer hall with its marble pavement, carved stone walls, and stained glass windows, the visitor obtains a view of a spacious hall with the grand staircase rising away in front. This is a particularly fine staircase, and half-way up is the reception landing, and at the back an enormous square fireplace whose fire-dogs stand five feet high, carrying lacquered brass shields with embossed heraldic roses (p. 269). Above this fireplace, carried out in bold relief on the oak panelling of the walls richly emblazoned in colours, is yet another Royal Arms. From this point the staircase branches off and goes right and left, and leads on to the cloisters, as the beautiful arched roofed corridor giving entry to the State room is fitly termed. A considerable length of the cloister walls boast stained glass windows on their sides, and in the design of these one may see the arms of the various Speakers of the House of Commons from Sir Peter de la Mare, in 1376, and Sir John Goldsburgh, who was Speaker in 1380, down to the arms of Mr. Gully erected so recently as 1895. In this corridor, near the great State dining-room, are well-executed portraits in oils of Sir Thomas Audley, Speaker in 1530, Speaker Rous, 1653, and Sir John Cust, who was chosen Chief Commoner in 1761.

quite an ideal town residence, grand with a stately magnificence as befits the dignity and position of the First Commoner of England who has to do so much entertaining. Situated right beneath Big Ben, and with its principal rooms looking across the river to Lambeth Palace, the expanse of water and the thickness of the stone walls combine to shut out the roar of London's busied traffic, and these large and lofty apartments of the Speaker's house are pervaded by a restful calm one would imagine it impossible to obtain in the heart of the metropolis. The approach to the house which Mr. and Mrs. William Court Gully have occupied for the last ten years is through Palace Yard, leaving the House of Commons on the right, and driving under the archway facing Parliament Green into a spacious quadrangle. In the centre of this square lies the Speaker's home, and on its left is the residence of Mr. Erskine, the Sergeant-at-Arms, and of Sir Courtenay Ilbert, the Clerk to the House of Commons. The lofty carved stone frontage of the entrance to the Speaker's house is imposing. The porch coming out from the house is both wide and high, and the massive structure is relieved by carved representations of

The first door on the right here leads to the Speaker's wife's private drawing-room, commonly called the Green Drawing-room, and although its architecture and decoration are on a magnificent scale, it has an air of homely comfort, and owns many quaint pieces of furniture and almost priceless personal possessions of china and old English stoneware. Even this room contains a number of notable portraits of the various Speakers of the House of Commons by distinguished contemporary painters. For instance, there is the portrait of Sir Thomas More, Speaker in 1523; Speaker Onslow of 1566 (given by the Rev. Sir Richard Cope in 1803); Speaker Lenthal, elected 1641 (given by his descendant John Lenthal in 1803); Speaker Woolfran Cornwall of 1780 (given by Sir George Cornwall in 1804), and a portrait of Sir Edward Turner, the Speaker of 1661, presented by his descendant the Earl of Winterton, and lastly of Sir J. Charlton, Speaker in 1672 (p. 274).

We pass through a very impressive carved oak door into the State drawing-room where the Speaker holds his frequent levees and receives for his official dinners. This is a long apartment with three stately mullioned windows facing

the Thames. Its carpet, a crimson pile, must at one time have been wonderfully wrought, for it is said to have been in use since 1845. The walls, oak panelled, are finely carved and emblazoned with the coats of arms of many generations of Speakers. Very noticeable is the ceiling in this State drawing-room too, and its oak square panels with their deep ribs are not only carved and gilded, but the designs are chiefly of our national emblems and heraldic devices set between garland and bordered scrolls. The moulding round the top of this room's walls is similarly designed and coloured and gilded—a banner being interwoven bearing the Royal Motto, "Dieu et mon droit." Much of the furniture of this apartment is of historical interest, and is covered in the red silk damask of a bygone time. Upon a large round table in the centre of the room are some interesting silver caskets containing addresses which have been presented to Mr. Speaker



Part of the Ceiling in the Private Drawing-room overlooking the Terrace.

Gully upon different occasions. One of these specimens of fine silversmith's art is a casket presented in October, 1899,



Fireplace in the State Dining-room.



View in the State Dining-room, showing Portrait of Mr. Speaker Brand (Viscount Hampden).

when Mr. Gully was given the Freedom of the City of Carlisle. Another beautiful oxidised and jewelled silver casket was presented on the 28th of April, 1897, by the Skinners' Company of London. There are many other objects of art and of interest in this room speaking of well-won popularity and the love of the beautiful. Again here portraiture is more *en évidence* than either landscape or subject painting, and one of the finest canvases hanging on the western wall in a place of honour to itself is the notable portrait of Viscount Peel in his Speaker's robes, painted by Mr. Orchardson in 1898 (p. 275). Some of us saw this canvas in the Academy of that year, and it was said that it was a most wonderful likeness of the strong, dignified, impressive figure of the man who presided over the Commons for so many years. To the left of the fireplace is a smaller portrait of the Speaker of 1592, Edward Coke (p. 274), and to the right of the mantel is a painting of Sir John Finch, Speaker in 1628, which was presented in 1804 by the Earl of Aylesford. Still another excellent portrait in this drawing-room is that of Speaker Addington of 1801, which appears to have been presented by himself in 1804.

The small or private dining-room opens from the State drawing-room, and has the same excellent view of the

Thames, whilst another window looks out across the green lawn to the very end of Westminster Bridge, and then right along the Embankment down to the beautiful gardens and buildings of the Temple. The panels here are also carved, and in places ornamented with arms, and a new row has just been started by the armorial bearings of Viscount Hampden and Viscount Peel. This is the room much used by the Speakers and their families, and it was to this dining-room that Speaker Gully used to come in the days before Mr. Balfour's new rules allowed the House of Commons to adjourn for dinner, and when half an hour was the most they could hope for. We see fine oil-paintings of yet more Speakers, and to the left of the mantelpiece that of Speaker Onslow, elected in 1727; to the right a portrait of William Grenville, Speaker in 1789, given by Lord Grenville in 1884. By the side of the great doors is Charles Manners Sutton, Speaker for that long period from 1817 to 1834, and presented in 1869 by Mr. Speaker Denison. Another interesting portrait is that of Randolph Crewe, Esq., Speaker in 1614, presented by his descendant, Amabella, Baroness Lucas, in 1805. In the corner by the window is a very fine portrait indeed of the Hon. James Abercromby, chosen Speaker in 1835, given by the Dowager Lady Holland from the collection at Holland House. There is also a smaller portrait of Sir Richard Onslow, who was

made Speaker in 1708.

By means of magnificently carved doors (p. 273), entrance is gained from this dining-room to the State dining-room. This is a long and lofty apartment, in which the whole of the decoration is most ornate, and at night, upon the occasions of Parliamentary full-dress dinners (of which the Speaker gives several each Session, and to which members from all parts of the House are invited), the scene here is of wonderful brilliance. From the ceiling depend no less than eight polished brass electroliers, each carrying from twelve to sixteen lights, and these throw up walls set with carved oak panels which are here and there separated by massive columns carved and gilded. The ceiling is beamed in squares, whilst the panels between these beams are carved in high relief and painted in rich colourings and gold; a deep moulding in itself elaborately carved and gilded joins the ceiling and the walls, and upon this are depicted shields and arms of the numerous bygone Speakers (p. 272). This is a room capable of seating fifty to sixty people at one large oak dining-table, and seating them comfortably without any crush. Here, too, as might be expected, are some more notable Speakers' portraits, and among them that of Sir Harbottle Grimston, who, previous to the Restoration in



Entrance Doors leading to the State Dining-room.



Corner of Principal Reception-room.

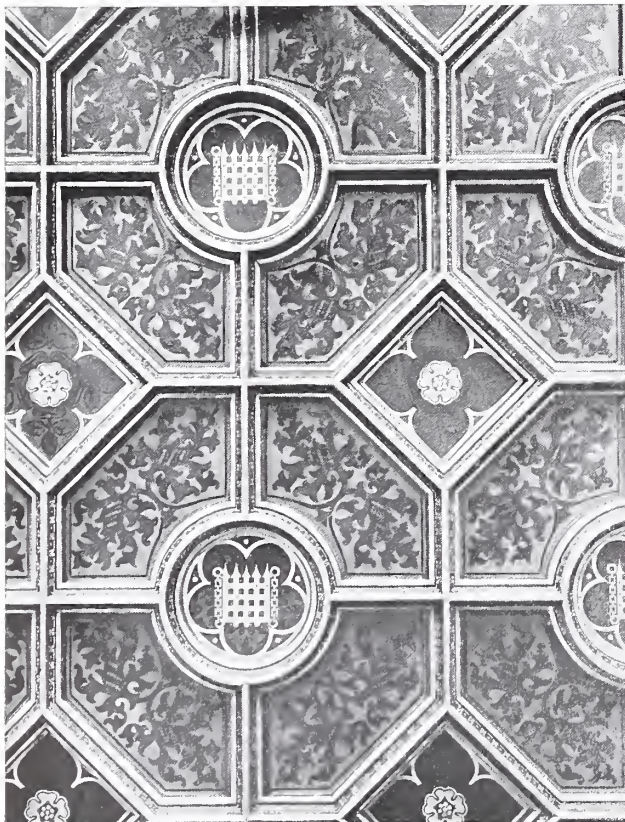


Sir Job Charlton, Et., M.P. or Ludlow, Speaker 1672,
Judge of the Common Pleas, Chief Justice of
Chester and of the Marches of Wales.

1660, was called to the Chair without any authority from his King. Over the great mantelpiece is a huge canvas representing Charles Shaw-Lefevre, who was first elected Speaker in April, 1839, and re-elected again in the years 1841, 1847, 1852, and created Viscount Eversley by Queen Victoria in the April of 1857. To the right of this picture

is the portrait of Mr. Speaker Brand, who served from 1872 down to March, 1884, when he retired and was created Viscount Hampden. To the left again is Mr. Speaker Denison, who occupied the Chair from 1857 to 1872, when he was honoured by a peerage and became Viscount Ossington. There is also a splendid portrait of that notoriously handsome and well-dressed man, Robert Harley, the noted Prime Minister of Queen Anne's time, who had previously served both as Chancellor of the Exchequer and as Speaker. The land upon which Harley Street is built belonged, it will be remembered, to Sir Robert Harley, and he collected many of the rare MSS. which now form the Harleian Library in the British Museum. A portrait also of Sir Edward Seymour, who was elected Speaker in 1672, and re-elected again in 1678, when Charles II. refused the Royal approbation, and this is the only instance on record of a sovereign interfering with the choice of the Commons in the selection of their President. Then we have John Smith, who was elected Speaker in 1705 by the last Parliament before the union of England and Scotland, but he was chosen again by the Commons of Great Britain in 1707, when Queen Anne occupied the English throne. There are portraits of other less notable Speakers—as a matter of fact there seem to be portraits of an unbroken line of Speakers from the earliest creation of that office to the present day.

In contemplating the interior of the Speaker's house one should inspect the big State bedroom with its huge four-poster and rich hangings, and which is an apartment where especially illustrious guests are occasionally lodged. The boudoir which Mrs. Gully used, and which is appropriated to the Speaker's wife, is on the same floor as the State bedroom. It is a bright room, whose windows look along the



Ceiling in the State Drawing-room.



Edward Coke (Speaker 1532).

terrace, and also across the river to St. Thomas' Hospital. This is a peculiarly home-keeping room, and the wide expanse of view from its windows lends it good light, for one may see Lambeth Palace and the country beyond stretching clear away to Sydenham. In the opposite direction, and looking out of another window, one may watch St. Paul's Cathedral, the Temple, and speculate on the chances of the Guildhall School of Music towards the furtherance of Twentieth Century Art. Mrs. Gully's black ebony and ormolu writing-table stands boldly in the centre of this room, and here she could sit surrounded more than in any other room by her own individual possessions. Facing this desk is one of Titian's inimitable canvases of a girl's face, and near to that again is a finely-executed water-colour portrait of the poet Shelley. And there are several oils which have appeared quite recently in Royal Academy shows, and which tell that the late Speaker and his wife have a love for the good art of their day. There is a quaint and charming picture of Mrs. Gully, the late Speaker's grandmother, in which the likeness to Mr. Gully is obvious, and a water-colour sketch of the Priory, Malvern, the home of Mr. Gully's father. A large picture, enlarged from a photograph of the late Lord Chancellor Herschell, who was one of the three young men who sat in an assize town in Lancashire some thirty years ago, and thought they would emigrate, as they could not make the Bar pay. Fortunately for their country they did not carry this idea into execution, for one of these three became Lord Russell of Killowen, Lord Chief Justice of England, the second, Lord Herschell, who achieved the Woolsack, and the third, William Court Gully, who for over ten years presided with such conspicuous grace and dignity over our House of Commons.



The Rt. Hon. the Viscount Peel, P.C. (Speaker 1884-1895).

By W. Q. Orchardson, R.A.

The Quest of the Mezzotint.

PERHAPS the most interesting feature of the 1905 auction sale season is that which relates to mezzotint portraits, exclusively of beautiful women, particularly after pictures by Reynolds. Before such great "apostles" of the craft as Valentine Green and John Raphael Smith sprang into prominence, Reynolds exclaimed, "By these men I shall be immortalised." This often-quoted prophecy has never been so strikingly fulfilled, commercially, as this year. When in 1901 the 151 mezzotints after Reynolds, belonging to the late Mr. Henry Arthur Blyth, realised over £14,000, an average of £93 each, many looked for a very definite set-back in prices; and at certain sales there has been a relapse. But on May 24th

50 mezzotints after pictures by Reynolds, the property of Mr. Louis Huth, only a proportion of those with which the walls of his house at Possingworth were hung thirty-five years ago, realised £8,435, or an average of nearly £170 each. On our table details appear of the thirteen most prominent examples which have come under the hammer since January.

The prices paid to Reynolds for the original pictures, which add so much to the interest of this comparison, are taken from Messrs. Graves & Cronin's invaluable book on Sir Joshua. To work out the aggregate worth of all the mezzotints issued, on the basis of even the lowest of the above figures, would give results with a quite incredible look. Two

or three facts are worth recalling. Reynolds liked to encourage the mezzotinters, and handed to them his pictures for purposes of engraving free of charge. By the time that Lawrence flourished, it had become customary to demand a fee, Sir Thomas's ordinary one being £100. Publishers were in the habit of paying from £20 to £50 to a mezzotinter for executing a plate, the price varying according to size. Horace Walpole, owner of the splendid Strawberry Hill collections, who accused Granger of drowning his taste for prints in an ocean of biography, wrote in 1770: "Another rage is for prints of English portraits. I have been collecting them for about thirty years, and originally never gave for a mezzotint above one or two shillings. The lowest are

now a crown; most from half-a-guinea to a guinea." Walpole would have been astonished could he have foreseen that a print, Reynolds's own impression of which realised but 13s. in 1792, would rather more than a century thereafter be eagerly competed for up to £1,260.

Apart from Reynolds, the first published state of the 'Daughters of Sir T. Frankland,' by John Raphael Smith's pupil, William Ward, made 560 gs.; 'Lady Hamilton as Nature,' after Romney, by H. Meyer, 340 gs.; and a brilliant proof of 'Master Lambton,' after Lawrence, by Samuel Cousins, 220 gs. This proof belonged to the Bishop of Truro, to whose father, William Gott, it with others had been presented by Lawrence.

NOTEWORTHY MEZZOTINTS AFTER PORTRAITS BY REYNOLDS.

No.	TITLE.	ENGRAVER.	1905 SALE.	PRICE. Gs.	PAID TO REYNOLDS FOR PICTURE.		ISSUE PRICE OF ORDINARY PEINT.	
					£	s.	£	s.
1	Lady Bampfylde.† W.L. R.P. for any mezzotint at auction. (Gulston, 1786, 24s.; Reynolds, 1792, 13s.; 1866, £7; 1873, 140 gs.; Allen, 1893, 340 gs.; 1898, Paris, 7,000 fr.; Blyth, 1901, 880 gs.)...	T. Watson ...	Louis Huth	1,200	157	10	15	0
2	Duchess of Rutland. W.L. (Gulston, 1786, £1 15s.; Reynolds, 1792, with Duchess of Devonshire, 23s.; 1867, £23 10s.; Buccleuch, 1887, 125 gs.; Blyth, 1901, 1,000 gs., R.P.) ...	Val. Green ...	Louis Huth	850	150	0	15	0
3	Mrs. Mathew.† W.L. R.P. (Gulston, 1786, 27s.; 1875, 20 gs. First states seldom occur) ...	W. Dickinson	Louis Huth	800	75	0	15	0
4	Countess of Harrington. W.L. R.P. (Musgrave, 1800, 12s. 6d.; 1875, 98 gs.; Addington, 1886, £74; Broadhurst, 1897, 285 gs.; 1899, 350 gs.)	Val. Green ...	Huggins ...	650	157	10	15	0
5	Lady Elizabeth Compton. W.L. R.P. (Tighe, 1799, 10s. 6d.; 1873, £5; Addington, 1886, £58; Buccleuch, 1887, 125 gs.; Allen, 1893, 280 gs.; Bessborough, 1897, 275 gs.) ...	Val. Green ...	Louis Huth	580	210	0	15	0
6	Mrs. Carnac. W.L. (Gulston, 1786, 25s.; 1873, 41 gs.; Allen, 1893, 205 gs.; Broadhurst, 1897, 265 gs.; Edgcumbe, 1901, 1,160 gs., R.P.)	J. R. Smith	{ Feb. 2 } { (R. & F.) }	560	105	0*	15	0
7	Lady Herbert. T.Q.L. R.P. (1873, 31 gs.; Buccleuch, 1887, 58 gs.; Addington, 1886, £43; Palmerston, 1890, 113 gs.; Normanton, 1901, 430 gs.) ...	Val. Green ..	Louis Huth	510	105	0*	7	6
8	Countess of Salisbury. W.L. (Tighe, 1799, 22s.; 1873, 41 gs.; 1875, 90 gs.; Addington, 1886, £45; Buccleuch, 1887, 70 gs.; Barlow, 1894, 180 gs.; Blyth, 1901, 450 gs.; Tollemache, 1902, 500 gs., R.P.) ...	Val. Green ...	Louis Huth	460	200	0	15	0
9	Countess of Aylesford. T.Q.L. State II. R.P. (State I.: Tighe, 1799, 10s.; 1874, 62 gs.; Buccleuch, 1887, 55 gs. State II.: 1901, 69 gs.) ...	Val. Green ...	Louis Huth	440	105	0	15	0*
10	Mrs. Pelham feeding chickens. W.L. (Gulston, 1786, £1 11s.; Bindley, 1819, 5 gs.; 1873, 160 gs.; 1900, 450 gs. R.P.) ...	W. Dickinson	Huggins ...	390	105	0	15	0*
11	Mrs. Hardinge. T.Q.L. R.P. (1873, 17½ gs.; 1874, 30 gs.; 1900, 94 gs.) ...	T. Watson ...	Louis Huth	350	73	10	7	6*
12	Mrs. Payne-Gallwey and Child. H.L. R.P. (Bessborough, 1897, 64 gs.; Blyth, 1901, 290 gs.) ...	J. R. Smith	Louis Huth	350	70	0	5	0
13	Duchess of Gordon. H.L. (1875, 31 gs.; Buccleuch, 1887, 30 gs.; Holland, 1903, 420 gs. R.P.) ...	W. Dickinson	July 11 ...	310	36	15	5	0
Totals				£ 7,822 10	£ 1,550 5	£ 8 0 0		

† The Huth impression was "before any letters."

* The prices thus marked are approximate only, as there are no entries relating thereto in Sir Joshua's Diaries, or, in the case of the mezzotints, the issue price is not forthcoming. W.L. whole length. H.L. half-length. T.Q.L. three-quarter-length. R.P. record price at auction. R. & F. sold by Robinson and Fisher. All others by Christie.

Piccadilly (1883).

From the picture by Edward J. Gregory, R.A.

IT would be difficult to find a picture more suitable than Mr. Gregory's 'Piccadilly' to illustrate the difference in the appearance of a well-known street made in a short time by changes of fashion and by other alterations. The officers in uniform, and the other evidences of the recent Court function, give but a slight additional interest to the composition. They attract, but only as the glitter does in actual life. The picture attains value, as regards its subject, by the fact that it represents one of the most noted landmarks in London—"that great Babel, London." Members of the London Topographical Society, and unattached citizens who are concerned with such history,

will find that during twenty-two years many details have changed in this view of two famous corners: more noticeable, perhaps, are such things as the obsolete knife-board omnibuses and the iron-tyred carriages. As regards the human element to be seen at this part of the Metropolis, some people will be inclined to agree with Washington Irving, that "Those who see the Englishman only in town are apt to form an unfavourable opinion of his social character." 'Piccadilly' was painted in 1883, and was shown that year at the Royal Academy Exhibition, with the sub-title 'Drawing-room Day.' It was the first subject picture exhibited by Mr. Gregory at Burlington House.



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Painted by Edward J. Gregory, P.S.A.

Piccadilly.
By permission of Messrs. Thos. Agnew & Sons.



The Prince of Wales holding an Investiture of the Star of India in Calcutta, January, 1876.

By Sydney P. Hall.

A Famous Journalist, Sydney P. Hall, M.V.O.

By Lewis Lusk.

THE subject of this article has received tokens of personal regard from his Sovereign. A preliminary allusion to such royal expression seems permissible and proper. History will record it of his Majesty King Edward VII., as it has recorded of her Majesty Queen Victoria, that innumerable acts of private kindness showed him to be the personal friend of his people.

* * * * *

When the *Graphic* was started (1869) by W. L. Thomas, the journal underwent that period of storm and stress which seems to be the inevitable lot of young folk destined to fame. It had to battle for its existence, and more than once to meet a crisis which needed extraordinary tact and courage. Those strenuous days brought out some remarkable men—Luke Fildes, E. J. Gregory, H. Woods, Herkomer, and others who have since become chieftains in art—and it was then (1870) that there appeared in its pages a very remarkable series of sketches, which grasped public interest afresh every week and sent up the circulation of the journal considerably.

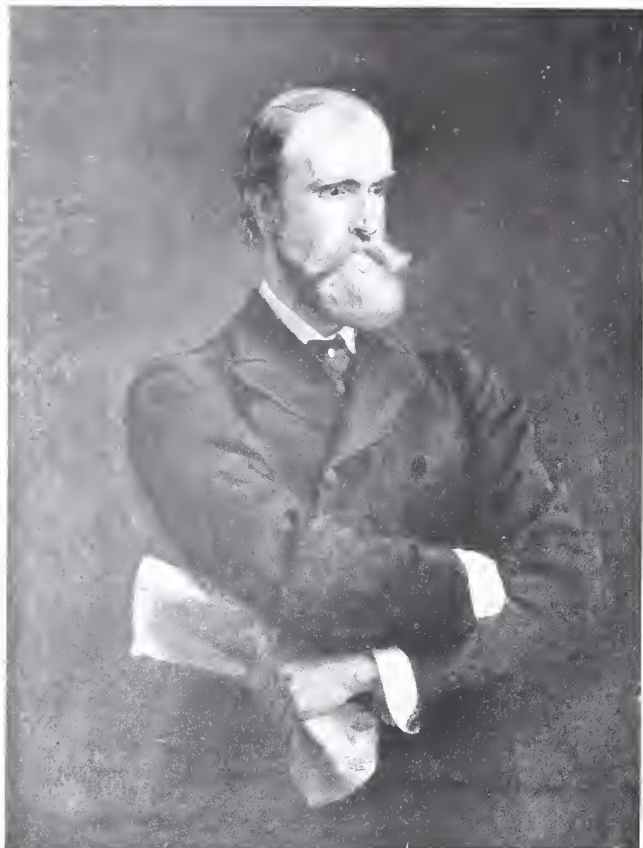
The artist who drew the originals of these was a young Oxford graduate who had not long quitted Pembroke College. He had taken a "First in Greats," and his family desired him to enter the Church. His father, still remembered as a noted painter of sporting scenes, did not approve of art as a profession, with its uncertainties and struggles. Though he had many friendly associations with Newmarket, where most

of his best work was successfully produced, it was his conviction that a young man of promise would better bestow



"Mr. Chamberlain rises to reply."

By Sydney P. Hall.



Parnell on his Defence.

(Dublin National Gallery.)

By Sydney P. Hall.

his labour elsewhere and otherwise. However, his son had too much art in his blood to obey the paternal mandate wholly, and began to draw as a duck begins to swim, at almost as early an age. The *Graphic* was started just as he finished his college course, and seemed to offer possibilities of a congenial kind. So from Oxford he sent in two little drawings of University Sports, caricatures such as he had been in the habit of making, some of which the Union Society still possesses. They were accepted, and printed with a descriptive article, but are only noticeable as the beginning of what was to be a remarkable career.

Encouraged by this first step, and feeling that, as old "stroke" of his college eight, he had special knowledge of the subject of rowing, he prepared a large drawing of the University Boat Race, which appeared in the *Graphic* as a double-page illustration. This was a tremendous artistic stride, being really a fine picture in black and white. As such it produced an immediate impression on all who saw it, and has never faded from the mind of the writer, who lately, on looking up the work, experienced the pleasant surprise of finding a friend's name in its corner.

Then burst upon Europe the storm of the Franco-Prussian war, and the *Graphic* sent out Mr. Hall to mingle in the events and to make sketches. He sent back continuous relays of vivid impressions; the first of these were worked up for engraving by Ernest Griset and E. J. Gregory (the present President of the Royal Institute) in a manner which, though not always bringing out the vigour of the original notes, was still usually worthy of the attention which they attracted. Griset's subsequent career has not justified his early promise, while Gregory has become a very

distinguished painter, unique, indeed, among draughtsmen. Fildes, Woods and Herkomer worked on the others.

Mr. Hall also wrote spirited accounts of his adventures, which appeared in the printed columns of the *Graphic*. On returning to England in 1875, a volume of his original notes was published by Messrs. Sampson, Low and Marston, giving the work in facsimile. It was called "Sketches from an Artist's Portfolio."

Thenceforward he was a prolific contributor to the great journal with which his name had become associated—indeed, has been on the staff ever since 1870. In those difficult times he showed personal qualities of tact and courage which earned for him the respect of all with whom he had to deal, in addition to the value which attached to the rapid sureness of his pencil. A few of the best of his original studies were reproduced in the first number of the *Sketch* (1893), with an article upon his correspondent-work by that prince of war-correspondents, his friend Archibald Forbes. They remind one of the scholarly performance of Adolf Menzel, excepting that they were not produced in tranquillity, for Mr. Hall heard the whistle of bullets more frequently than the trill of birds during the process. He had a taste of prison-experience also, which, though disagreeable, at last brought him the comradeship of the lady who afterwards became his wife.



The Rao of Cutch.

By Sydney P. Hall.



Capt. O'Shea.
Mr. Campbell.

Mr. Macdonald
(of the "Times").

Attorney-General.
Sir George Lewis.

Parnell.

Sir Charles Russell.

Parnell Commission at the Royal Courts of Justice (1888).

(By special permission of the "Graphic.")

By Sydney P. Hall.

Otherwise his career has been more interesting than romantic, a history of attendance at Court ceremonies and of journeys with that Prince who is now our Sovereign.

Thus he was a witness of the Royal visit to India in the seventies, of the Marquis of Lorne's visits to Canada in 1879 and 1881, and lately went round the world with the "Ophir," in the suite of the Duke and Duchess of York. Records and sketches of these voyages appeared duly in the *Graphic*, by special permission, and are vivid presentments of the scenes enacted.

A sumptuous volume was produced in 1877, by Messrs. Sampson Low and Co., "The Prince of Wales' Tour," illustrated by Mr. Hall, the letterpress by W. H. Russell, of journalistic fame. The "Ophir" book, similarly illustrated, in conjunction with the Chevalier De Martino, was written by Sir D. Mackenzie Wallace, of the *Times*. It is called "The Web of Empire," 1902.

For vital interest, perhaps the most interesting of his later works are the sketches on the Parnell Commission, or the Jameson Raid Enquiry. On each occasion he was in court the whole time, busy with a swift revealing pencil which missed no turn of affairs. The fighting figure of Parnell fascinated him, and he brought out the Irish leader's personality very remarkably. This rendering of character in

action necessitates a sense of humour, and in Mr. Hall's sketches appear frequent gleams of that faculty. Sir Charles Russell, during a long cross-examination of a witness who did not seem quite straight, refreshed his fighting powers with a brandy-and-soda, which was brought to him in court. Mr. Hall's pencil seized upon the occurrence. Sir Charles has been temporarily evaded; at least, he suspects so. "I shall get to the bottom of this," he informs the witness severely, over the edge of the large tumbler whose contents he is also getting to the bottom of. Also came a passage of arms with Captain O'Shea. These were slight points, which a very serious artist might have shunned as improper to an occasion of such disagreeable importance. But Mr. Hall used them properly, and they helped to keep interest alive, without diverting it from the great issue. This faculty of diminishing the dryness of an important subject has stood Mr. Hall in good stead through all the drawings of public events which it has been his duty to produce. His thin, nervous style (as said earlier) reminds one occasionally of Adolf Menzel, also a man with a faculty for bringing interest out of what might impress people as dull. The life and times of Frederick the Great are important, but even a person of keen intellect like Mrs. Carlyle found them tedious when they were unrolled before her in the form of infinite marital

monologues. Menzel illuminated their points and made them interesting. He also set an example of free vital pen-line, akin to modern good etching, and leavened the old stiff method of black-and-white. Mr. Hall is one of a band who have carried this idea along in journalism, and assisted the preparation of public taste, so that when the most brilliant work of that kind appeared, it was applauded. I allude to the "Graphic America" series, by A. Boyd Houghton, which is now treasured by collectors, and which the late Gleeson White considered to be the most remarkable of the *Graphic's* productions, as times went. The *Graphic* artists and engravers elevated general taste, with such black-and-white and with the chromos produced later on by the head of their colour department, S. J. Hodson, R.W.S.

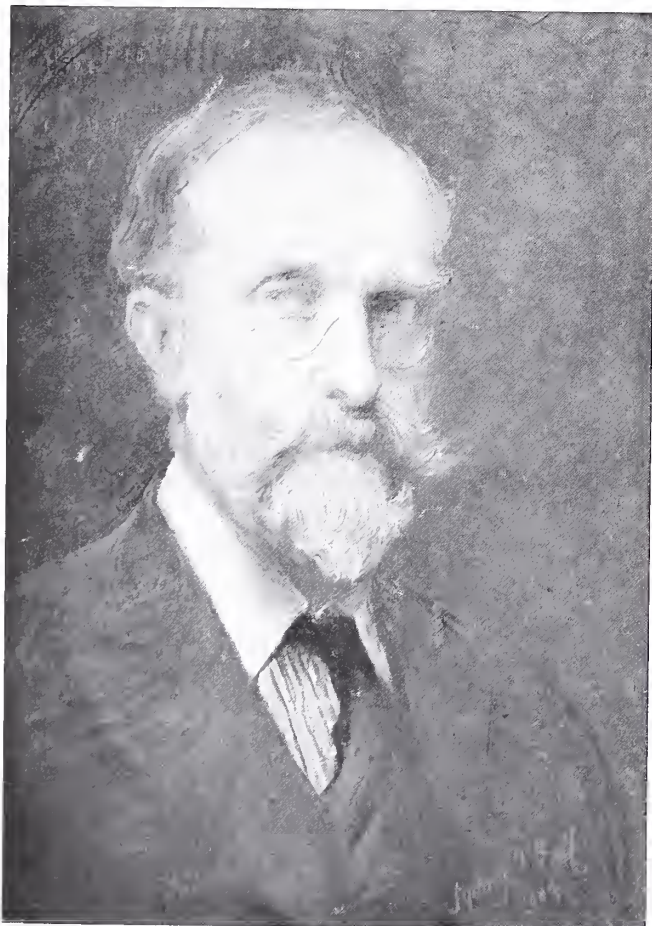
But Mr. Hall has another title to fame. It is a natural consequence that his pencillings of the human procession should lead him into portraiture of different types of leaders. The most important of them is that of Parnell (now in the Dublin National Gallery), which is like a page of history by Macaulay, dramatic, stern and positive (p. 278). The potent tribune stands intently on guard, like a duellist expecting a thrust which he means to parry with an instant deadly return. The man's spirit has become a great sparkle of concentrated character, as in Von Lenbach's work.

Mr. Hall, though not wholly wedded to the Lenbach principle, has a usual tendency to keep his work subordinated to a few telling touches which complete its effect. "Simplify," is his watchword when facing his easel. He has not added one more type of beauty to art, as has Burne-



"General" Booth.

By Sydney P. Hall.



"Through the Looking-Glass."

By Sydney P. Hall.

Jones, or Watts, who stand almost alone in having given us great portraits and a great type of the beautiful woman. Still, his portraits are remarkable. Those of the Duke of Argyll, of Mr. Balfour, and of Lord Rosebery were issued by the *Graphic* as coloured plates, and are distinct biographical essays. In them he gives the essential mood of each man; intellectual ardour; intellectual rapier-play; intellectual plausibility. One immediately perceives that the Duke of Argyll was a man of driving force, and that Lord Rosebery is sweetly persuasive. The workings of the mental machine are on view, as the results of them are on view in portraits by Mr. Watts. Mr. Hall usually seems most successful in thus showing character in Action, rather than character in Meditation. The latter phase involves a larger poetic faculty, and in this Mr. Watts is the acknowledged master. The death of the Marquis of Salisbury caused the *Graphic* to reproduce the chromo of Mr. Hall's portrait of that statesman as a page engraving (August 29th, 1903). The painter has placed no other human figures near, but has merely suggested the interior of the House of Lords. This helps the sense of intellectual aloofness, while the crisp silver touches and peculiar expression of unenthusiastic knowledge mark the veteran of mental contests. You see an aristocrat giving judgment.

The whole figure, even to the shut broad hands, conveys an impression of reserve, of emphatic moderation.

To the illustrated edition of "Tom Brown's Schooldays," 1874, he contributed 'The Arrival by Coach,' 'Thos' Hole,' and 'The Night Fag.' The original of this latter lately gave genial greeting to the artist, who had some difficulty in recognising his small model in the powerful outcome. Readers of Wilkie Collins' "The Law and the Lady," a *Graphic* serial, will not easily forget the awesome figures of the madman Miserrimus Dexter and his grim servant Ariel. Mr. Hall also illustrated "That Wild Wheel," by F. E. Trollope, and "St. George and St. Michael," by Dr. George Macdonald, in the same pages. His landscape studies of the South Downs, like his portraits, are strong and simple pieces of character in nature, suggesting even romance in certain moods.

Sales.

THE last important event of the season at Christie's was the sale on July 8th of seventeen pictures belonging to the late Louisa, Lady Ashburton, from whose collection were secured for the National Gallery Zurbaran's 'Lady as St. Margaret' (£1,000), and, last year, Dürer's portrait of his father (p. 55) and of a lady by Van der Helst (p. 57) (£10,000). The seventeen pictures, several of which were at the Old Masters show of 1904, appear originally to have been owned by the Right Hon. Alexander Baring, raised to the peerage as Lord Ashburton in 1835. He was a distinguished collector. Two whole-length portraits of Charles I. and Henrietta Maria went to Messrs. Duveen at 17,000 gs., 3,000 gs. less than is said to have been privately offered for them in 1903. Excellent pictures as they are in certain respects, as Van Dycks they have nothing like the authority of the pair of portraits in the Peel sale which made £24,250, and are now in Berlin. The presentment of the King differs from other known Van Dyck examples; that of the Queen corresponds with several. 'The Virgin and Child with Angels,' an admirably composed tondo 49½ in. diameter, is not included by Mr. Berenson in his Botticelli catalogue. Had intending buyers regarded it as actually by Botticelli, bidding would have gone far beyond 6,000 gs. 'A Young Man with his Hand on a Skull,' catalogued as by Giorgione, but really by Bernardino Licinio, was bid up to 1,600 gs.; 'St. George' and 'St. Dominic,' by Carlo Crivelli, possibly the pictures



Sketch of Parnell.

By Sydney P. Hall.

which fetched 148 gs. in 1863, 1,500 gs.; 'Charles James Fox as a Young Man,' painted in an oval by Sir Joshua in 1764, 520 gs.—a work of exquisite quality and one of the bargains of the season; Backhuysen's 'Landing of William of Orange,' 530 gs.; Watts's 'Ariadne,' 500 gs. The seventeen Ashburton works show a total of £30,397. The same afternoon Lawrence's 'Lady Elizabeth Whitbread,' 30 × 25 in., fetched 2,000 gs.; Raeburn's 'Mrs. Francis Fullerton,' 35 × 27 in., started at 50 gs., 1,700 gs.; a fine, vigorous 'Ballad-seller,' 33½ × 23 in., in pastel by Daniel Gardner, an artist patronised by Reynolds who died in 1805, 1,050 gs.; Romney's 'Thomas Wildman,' whose son purchased Newstead Abbey from Byron in 1816, 610 gs.; and a portrait of a youth painted by the little-recognised Joseph Highmore in 1748, 315 gs.

On July 1st, among the pictures of the late Sir John Barran, for several years M.P. for Leeds, David Cox's water-colour, 'Powis Castle,' declined from 920 gs. in 1899 to 510 gs., it being bought by Earl Powis; Linnell's 'Return of Ulysses,' 1848, from 1,400 gs. in 1877 to 250 gs., his 'Driving the Flock' from 1,850 gs. to 980 gs. On July 15th four flower studies by Fantin, dating from the early nineties, realised £1,230, much in excess of their market-value a couple of years ago.

On July 11th considerable sums were again paid for etchings by Mr. D. Y. Cameron. 'The Doge's Palace,' published in 1903 at 6 gs., brought 15 gs.; 'The North Porch, Harfleur,' issued in 1904 at 5 gs., 13½ gs. The day before, at Sotheby's, £172 was paid for Sir Seymour Haden's set of 'Etudes à l'eau forte,' published in Paris, 1866, at 15 gs.; £39 10s. for Whistler's 'Finette,' his 'Nocturne Palaces' having fetched 92 gs. in King Street. Few important miniatures have come under the hammer this season, but on July 7th a portrait of a lady, possibly Sophia of Mecklenburg, by Isaac Oliver, brought 680 gs., one of Sir Thomas More, in the style of Holbein, 480 gs.



1. Translucent panel of fused mosaic glass recently acquired by the Victoria and Albert Museum.

A Missing Link.

By Lewis F. Day.

STAINED glass windows are supposed to date back perhaps to the time of Charlemagne. From about the eleventh century record of them occurs in church documents, and there is, in particular, an account of the monastery chapel at Monte Cassino being furnished with windows in the year 1066. When it comes to actual specimens of the earliest mediæval work, archæology is not on such sure ground; the little clerestory windows in Augsburg Cathedral may or may not belong to the very beginning of the eleventh century; it is not until the twelfth that we find, at Le Mans, Chartres, Angers, and other French cathedrals, work enough to show what glass of that period is like, and in what respect it distinguishes itself from that of the thirteenth—mainly, that is to say, in the Byzantine as distinguished from the Gothic character of its design.

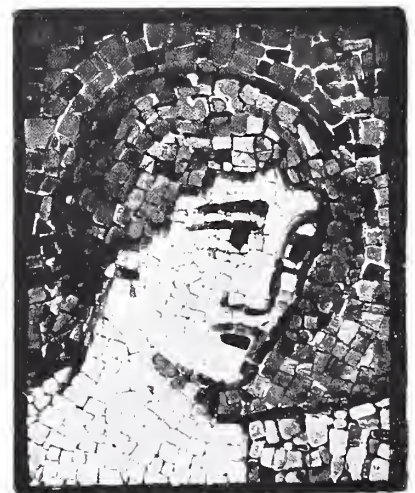
It is with something of a shock, therefore, that one comes, in the Victoria and Albert Museum, upon a recently acquired specimen attributed with confidence to the sixth century. And it is undoubtedly in the style of that period—so much so, indeed, as to recall inevitably the mosaics of Ravenna, and especially the famous portrait of Theodora at S. Vitale. In fact, the one head is so like the other that there can be no doubt of their common origin.

By the courtesy of the authorities at South Kensington, we are able to picture this unique specimen. It is a panel

measuring about 7 ins. by 9 ins., and is, in fact, except that it is translucent, and that the tesserae are not bedded in cement but fused together in the furnace, a slab of mosaic of typically Byzantine character, in no way resembling the early mediæval glass familiar to us. The ancient glass-workers were, as we know, masters in the manipulation of their material, and you may find in almost any museum of importance specimens of Roman mosaic fused into a solid mass; but the tesserae are almost invariably on a small, even a minute scale; the resulting pattern or picture is always in miniature. Professor Petrie's find is, as far as we know, a solitary example of the sort in which the tesserae are of about the size usually employed in wall mosaic; though there is in the Victoria and Albert Museum a scrap of white or very pale green glass consisting of fused tesserae of similar size.

Illustration No. 1 represents the new acquisition of the museum with the light shining through it. The tesserae, it will be seen, are for the most part four-sided: here and there, as in the pearls of the crown and the pear-shaped spots on the drapery, they are more carefully shaped. For the most part they are cut out of plain glass. Occasionally, as in the necklace, earrings, and parts of the head-dress, they are sections of those starred, flowered, or other "sticks" of glass with a minute pattern running through, which are feats of ancient glass-making we seem to have given up even attempting to rival. The colour of the work is in some respects different from that of early mediæval glass. The flesh, to begin with, is not of the unpleasant pink (manganese) found in Gothic glass, but in shades deepening from almost white to the colour of old ivory, and, in the darkest shades, to a yellow brown. Some of the ornaments, such as the drops of the earring, are in shaded glass; the pearls and the pear-shaped spots on the brownish yellow dress have the quality and colour of pale green jade (in the wall mosaics of S. Vitale at Ravenna ornaments of identical shape occur in mother-o'-pearl); and the inner marginal line defining the nimbus (blue like the background) is a cold crimson quite unknown in early glass. Indeed, one would regard it with suspicion were it not that the purplish colour may be the result of its blending with the blue.

The method of execution, which bespeaks the glass-blower and mosaic worker, not the glazier at all, is as follows:—The picture has been built up of tesserae laid together on a slab of glass; powdered glass, or something of the kind, has then been sifted over the surface to fill in the interstices, and the whole submitted to the furnace until it melted into one



2. Fused mosaic window-glass exhibited by M. Daumont Tournel at the Paris Exhibition of 1900.

solid mass. Sometimes the tesserae have run together, and their shape is no longer distinguishable; sometimes, as in the face and still more plainly in the darker coloured dress, the intervals between them are marked by dividing lines of white where, in ordinary mosaic, would be grey cement. In the nimbus and background the interstices are blue, showing that in that part of the panel the filling or cementing material must have been of blue also. Relatively to this the tesserae are slightly greenish in tone, which may be due to the fact that there is gold on the other side of these tesserae. In the not improbable event of the gold leaf being alloyed with silver, that would, in the course of firing, naturally stain the glass slightly yellow, and so make it greenish.

The panel, it will be seen, is not only a unique and remarkable specimen of workmanship, but, as it were, the missing link between mosaic and stained glass. It is just what one might have expected, and would have expected, if there had been any evidence at all to awake surmise of the kind. As to the genuineness of the work, I offer no personal opinion. (The texture of the glass might tell one something, and the fractures more; but those very fractures have necessitated enclosing it between sheets of plain glass which stand in the way of close examination.) Mr. Flinders Petrie, however, through whose agency it was acquired, is an expert in such matters, and I am not. If it is not of the period stated, it is just what the sixth century craftsman would have done. I take the professor's word for it. The strange thing is that no other instances of the kind are known to us. But I think there is an explanation to this, which I shall offer presently.

It would be quite possible, of course, with the aid perhaps of a few fragments of ancient millefiore glass, to imitate this glass. In fact, at the Paris Exhibition of 1900, M. Daumont Tournel exhibited some panels executed precisely in this manner, one of which is reproduced (No. 2). The manner of his work, in which also the tesserae sometimes flow together and sometimes show intervals of black or white between, is so remarkably like that in the new find that one is led to suspect that he may perhaps have seen something of the kind.

Illustration No. 3 shows the Byzantine panel as seen from the other side, with the light no longer transmitted, but falling upon it. So seen, it has a less archaic and relatively speaking modern appearance, the flesh has more the look of flesh colour, and the tesserae suggest the square brush touches which some modern painters affect; but then, so do the marble tesserae in the best of the Roman mosaics, as you may see in the museum at Naples. From this side, too, much of the detail shows more plainly. The crown, for example, is no longer one dark mass, and is clearly distinguishable from the reddish hair of the queen. The jewels stand out prominently; the necklace is now seen to be made up of white stars with yellow eyes on a dark background; the pendant consists of a yellow cruciform flower with red centre and red petals beyond the yellow; other millefiore tesserae show within them various clearly-defined colours; whilst in the bow- or loop-like features in the crown, the glass-blower has wrapped one colour round another, so that milky-white shades into emerald-green, or whatever it may be, as easily as if it were enamel he was using.

From this side of the panel it becomes evident that



3. The same mosaic panel as No. 1, seen as an opaque picture.

the artist has not quite played "the game" of glass mosaic; he has touched it up here and there with opaque enamel. And, curiously enough, his pigment is the heavy brownish-red colour (iron and manganese?) seen in modern glass painting. Touches of it occur in the flesh, to mark the drawing of the features, and the outer line of the nimbus (it shows relatively pale in the reproduction) is painted with it. The speckled appearance of the blue tesserae as the light shines through them is accounted for when we see them from this other side. They are veined and mottled all over with gold. They prove, indeed, to be the usual tesserae of coloured glass overlaid with gold leaf; but under the action of the fire the leaf has drawn up into separate particles, so as to leave veins of plain blue glass between. This tracery of colour speckled with gold is just what occurs when the gold-covered tesserae of ordinary mosaic are overfired. It is clear, in fact, that the artist meant the nimbus and the background of his picture to be gold. In that case, what becomes of our translucent picture?

Taking this background into consideration, as well as the much more pictorial effect of the glass from this side, a very definite doubt arises whether it was designed to be *seen through* at all. With the light upon it, it is a singularly fresh and painter-like piece of work, which it would be difficult to match in Byzantine wall mosaic, either for delicacy of colour or refinement of execution. The circumstance that it makes also a good translucent picture (relatively archaic, it must be allowed) does not prove that consideration to have entered into the calculations of the mosaicist. Comparing the two pictures again, one can hardly suppose that the artist meant to sacrifice much of the detail that is lost (in the head-dress, for example) by

transmitted light: that he meant the purple patches in the yellow dress to go for nothing, or that he would willingly have allowed the interstices between the darker flesh tints, and especially between the deeper yellow-brown tesserae of the dress, to define themselves in the way they do with gaps of white between.

The one particular in which the picture gains by the light shining through it is, that the pearls in the crown and the spots in the drapery, which with the light on them are startlingly white, take their place in the translucent pictures as jade colour, which goes perfectly into tone. But it might well be that a picture which, on the whole, loses by being seen in a light never contemplated by the artist, would gain in some one respect. Any glass mosaic fused together in this way would naturally be more or less translucent—as ordinary wall mosaics would be if they could be freed from their plaster backing. An examination of the tiny pieces of fused Roman mosaic designed for trinketry, and certainly never

meant to be seen through, reveals the fact that very little of the glass used by the ancients was quite opaque. What wonder, then, if a specimen on a sufficiently large scale should answer the purpose of a stained-glass window pane? The natural inference is (and this is the explanation already referred to), that this unique specimen of stained glass is not primarily window glass at all.

The description to which it certainly does answer, is that of a specimen of mosaic, more portable than the usual wall mosaic, and fused together in a manner which we have been accustomed to think of in connection only with work on a much smaller scale. It seems highly probable that it is only by accident that the slab makes a translucent picture, and that its use in that way was at most an after thought. Such as it is, however, it forces upon us the relation of stained glass to mosaic; and it is a specimen of workmanship which no one interested in the history and technique of stained glass should miss seeing.

Designs for Wall-Papers.

IF one looks back to the early days of the wall-paper manufacture in England, and discerns, among realistic representations of Gothic architecture, crumbling in ruins, or wreathed with heavy festoons of flowers and fruit, and other such efforts of inappropriate design, reproductions of chintzes or woven patterns, it is to enjoy them. Two centuries before the invention of continuous paper gave early Victorian manufacturers the too hard task of producing reasonable wall-papers, textile designs, chiefly of Florentine and Genoese cut velvets, were the inspiration of flock wall-paper. To-day, if one looks for the best in recent wall-paper design, one finds it often in adaptations of textiles, ranging from splendours of Chinese mandarins' robes to

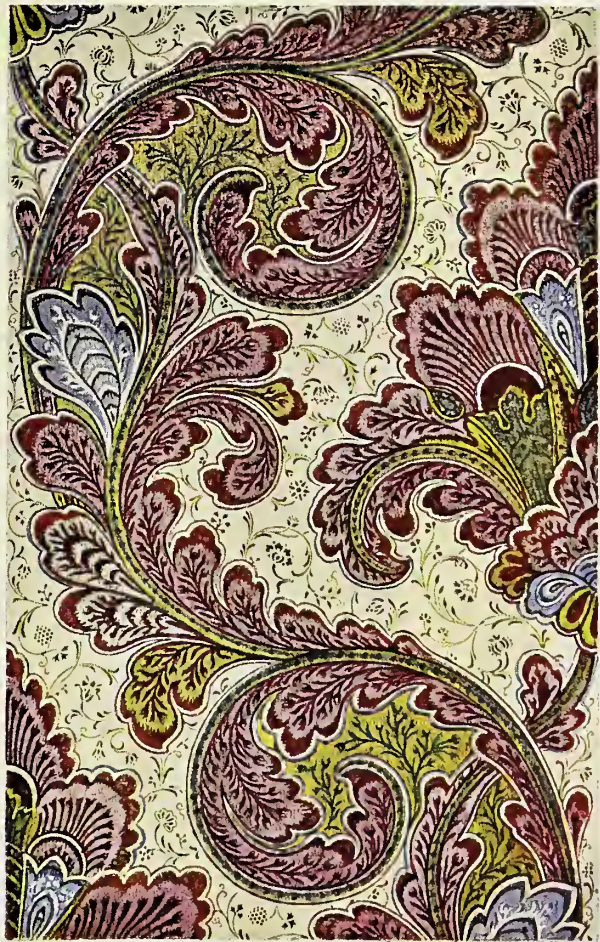
prim, clean chintzes of the eighteenth century, from tapestry to damask. Two of the wall-papers here illustrated derive frankly from textiles, the one from the hybrid plant-patterns that occupied seventeenth and eighteenth century needle-workers in imitation of Eastern textiles, the other from a large-scrolled Dutch cotton. The requirements of a prevalent style in furniture are considered in the Rambler Rose, while yet the tangle and coil of new art lines is fairly restrained. In colour this, and the Orchard, with its open spaces, are also restrained; the true interpretation of the colour-scheme, whether delicate or gorgeous, and the permanence of the effect being, of course, one advantage of such hand-printed papers over any machine-printed specimens.

Some Recent Art Books.

Rosa Mystica, illustrated with copies of the Rosary Frescoes of Giovanni di San Giovanni and other artists, by **Kenelm Digby Best**, of the Oratory of St. Philip Neri (Washbourne, 15s.). This sumptuous work is in honour of the Jubilee of the declaration of the Dogma of Immaculate Conception of the Virgin Mary, by Pope Pius IX. The title "Mystic Rose" is a well-known summary of the pious devotions of the Holy Roman Church to the Virgin. The Five Joyful Mysteries are the Annunciation, the Visitation, the Nativity, the Presentation, and the Finding in the Temple. The Five Sorrowful Mysteries are the Agony, the Scourging, the Crowning with Thorns, the Cross-bearing, and the Crucifixion. The Five Glorious Mysteries are the Resurrection, the Ascension, the Descent of the Holy Ghost, the Assumption of the Virgin, and the Coronation of the Virgin. The other Joys are the Immaculate Conception, the Nativity of the Virgin, the Name of Mary, her Presentation, her Espousals, St. Joseph, her Humility, her Expectation, and the Joy of her most Pure Heart. The other Sorrows are, the Seven Dolours, Mary and the Cross, Seven Swords of Sorrow, her Martyrdom, and her Desolation. The other Glories are the Dedication of the London Oratory; the Mother of Good Counsel, the Help of Christians, our Lady of Mount Carmel, our Lady of the Snow, the Heart of Mary in Glory, our Lady of Mercy, the Seven Dolours, Queen of the most holy Rosary, her

Maternity, her Purity, her Patronage, the Glory of the Immaculate Conception, and St. John, our Lady's Chaplain. All these are illustrated by reproductions of pictures by Giovanni di San Giovanni, Albani, Filippino Lippi, Fra Angelico, Giordano, Filippo Lippi, Carpaccio, Raffael, Luini, Marillier and Monsiau, Sangiorgi, Guido Reni, Fra Bartolommeo, Murillo, Carlo Dolci, and Pezzati. Giovanni di San Giovanni (Manozzi) belonged to the school of Botticelli, and painted his series on the walls of the Annalena Convent at Florence in the early part of the seventeenth century. The text consists of a series of Meditations or Addresses by the author on the various topics mentioned. The execution of the numerous plates in a sepia tone is uniformly good, and the result is a work of devotion which must be highly acceptable to Roman Catholic circles.

The Royal Academy and its Members, by the late **J. E. Hodgson, R.A.**, and **F. A. Eaton, M.A.** (Murray, 21s.). A large portion of this work appeared from time to time in *THE ART JOURNAL*, and has now been completed and issued in book form. It is an authentic account of the first sixty years of the Academy, and although the history does not go beyond the year 1830, many of the changes that have taken place in the constitution and laws down to the present time are noted. It is a highly interesting volume. All the



WALL PAPERS.

Made by JEFFREY & Co.

The "Jacobite."
Designed by LEWIS F. DAY.

The "Rambler Rose."
Designed by G. WALTON.

The "Orchard."
Designed by W. J. NEATBY.

The "Arnheim."
Adapted from Dutch Cotton.

art criticism and particulars respecting the members, down to the time of the Presidency of Benjamin West, were contributed by the late J. E. Hodgson, R.A., and after his death this portion of the work was completed by Mr. G. D. Leslie, R.A., up to the time Sir Thomas Lawrence was the President. For the general history of the Royal Academy, as an institution, and the editorial work, Mr. Eaton is responsible. The book contains some interesting portraits, and there are numerous appendices which are particularly useful; comprising lists of the members and associates, from the commencement to the present time; the diploma works, the pictures, statuary, and other objects belonging to the Academy; the students who have obtained gold medals and Travelling Scholarships; and the works purchased under the terms of the Chantrey Bequest. It is to be hoped that, at no distant date, Mr. Eaton will be able to issue another volume bringing the records of the Academy up to the present date.

A History of English Furniture, by **Percy Macquoid, R.I.** (Lawrence and Bullen). The first portion of this most exhaustive work having been issued in parts, it has now been produced in one volume, styled by the author **The Age of Oak** (£2 2s.) This has been subdivided into the three periods, Gothic, Elizabethan, and Jacobean, dating from 1500 to 1660, and treats mainly on domestic furniture. The work has been most thoroughly carried out, and Mr. Macquoid has spared no pains in order to obtain suitable objects to illustrate his text; many of them he has found in private houses in all parts of the country; they comprise buffets, chests, cupboards, tables, chairs, bedsteads. We learn that all the very early English furniture that has come down to us is of oak; deal and chestnut were rare and valuable woods in those days; what was made of beech and elm has perished, and walnut was not grown for its wood in England till about 1500. As an instance of the estimation in which deal was held, Henry VIII. had a room panelled in this wood at Nonsuch, "by which he set great store." We are also told that with the Restoration the age of oak came to an end. The solidity and strange originality of beauty gradually disappeared, giving way to more modern forms of thought, where in furniture the guiding principles consisted of constructional excellence, comfort, and, above all, what was suitable to gaiety and joy of living. We shall look forward for the succeeding volumes; the next will be styled **The Age of Walnut**, dealing with the period from 1660 to 1720, where the change is varied by the Restoration and Dutch influence.

English Embroidery, by **A. F. Kendrick**, and **English Table Glass**, by **Percy Bate** (Newnes). These two books are the latest additions to Messrs. Newnes' "Library of the Applied Arts" (7s. 6d. each). With regard to the former, it is a most useful volume, and will serve as a guide to all those interested in embroidery. Mr. Kendrick, who is the Keeper of the Textile Fabrics Department of the Victoria and Albert Museum, is a master of his subject, and states his opinions with soundness and thoroughness. Mr. Bate having made a collection of old English table glass, has written its history, clearly and concisely, in the hope that others may care to possess examples. A chapter is devoted to frauds, fakes and forgeries. Both volumes are fully illustrated.

Stained Glass Work, by **C. W. Whall** (John Hogg, 5s.). This volume is one of "The Artistic Crafts Series of Technical Handbooks," edited by W. R. Lethaby. It is a text-book for students and workers in stained glass. The first portion is purely technical, whilst the later is an artistic appreciation.

The Collector's Annual for 1904, compiled by **G. E. East** (Elliot Stock). This is a guide to collectors and others, of the prices realised at auctions in the London sale rooms, during the past year, of all kinds of works of art, and will assist amateurs in forming an idea of the current value of the different objects.

Nuremberg and its Art to the End of the Eighteenth Century, by **Dr. P. J. Réé**. Translated by **G. H. Palmer** (Grevel, 4s.). A useful little work with good illustrations. The translation has been carefully rendered. It is one of the "Famous Art Cities" series, which includes volumes on Pompeii, Venice and Florence.

History of Ancient Pottery: Greek, Etruscan, and Roman, 2 vols., by **H. B. Walters, M.A.** (Murray, £3 3s.). These volumes have been based on the work of the late Samuel Birch, but

considerably extended by Mr. Walters, who is engaged in the Greek and Roman Antiquities Department of the British Museum. The subject is most fully treated and brought up to date. The books are amply illustrated, including eight coloured plates.

The Greek Painters' Art, by **Irene Weir** (Ginn & Co.). This American lady bases her opinions on the painting by the Greeks from the decorations on vases, the traces of colour found on architecture and sculpture, the remains of portrait painting found in Egypt, and mosaic and mural painting at Pompeii.

The Early Works of Titian, by **Malcolm Bell**, and **Filippino Lippi**, by **P. G. Konody** (Newnes, 3s. 6d. each). These two books are recent additions to the Newnes' "Art Library." The short biographies are concisely written and the numerous illustrations are quite up to the standard of the other works of this series.

A History of Architecture, by **Professor Banister Fletcher**, and **Banister F. Fletcher** (Batsford, 21s.), is now issued in its fifth edition. The volume forms a concordance and classified handbook to all the styles of architecture. The work, originally published in 1896, has become to the architect one of the few really indispensable books of reference, and its great popularity with students is well deserved. For the present issue there has been much rewriting and revision, while the number of illustrations has been largely increased.

Whistler's Art Dicta, by **A. E. Gallatin** (Elkin Mathews, 16s.), consists of various reprinted essays on Whistler and Aubrey Beardsley. For illustrations there are two facsimiles of letters by Whistler, and reproductions of three hitherto unpublished drawings by Beardsley.

Miniatures, by **Dudley Heath**, and **Ivories**, by **Alfred Maskell, F.S.A.** (Methuen, 25s. each). Two recent additions to "The Connoisseur's Library". Mr. Dudley Heath treats his subject in an historical manner, and places the art of portraiture "in little" clearly before the reader. The quality of the illustrations is a special feature, and it is important to note that the exact size of each original has been followed. The reproductions, some in colours and in photogravure, are excellent. Mr. Maskell in his volume covers a very wide area. He describes all kinds of ivory carving in all countries from prehistoric times to the present day. The book is well illustrated.

English Goldsmiths and their Marks, by **C. J. Jackson, F.S.A.** (Macmillan & Co., £2 2s.). A voluminous work prepared evidently with great care; it will be of great assistance in helping collectors of plate to identify their specimens. It has taken the writer seventeen years to compile the book. The tables of marks are fully illustrated. Each set of marks has been taken from an authentic piece of plate, and exactly represented. The raised parts are white, and the depressed parts are black—the reverse to the plan employed by previous writers on the subject. The term English includes Scotch and Irish, and the marks of these two countries are given.

Precious Stones, by **A. H. Church, F.R.S.** (Wyman, 2s. 3d. and 1s. 6d.). A new edition of one of the popular handbooks issued by the Stationery Office for the Victoria and Albert Museum. The book has been thoroughly revised by Prof. Church, and about thirty more pages of new matter have been added. A most useful work for those desirous of acquiring knowledge respecting precious stones at a moderate cost.

Principles of Design, by **G. Woolliseroft Rhead** (Batsford, 6s.). The purpose of this text-book is to assist the student to form an intelligent understanding of the general scale and scope of the decorative arts. It is profusely illustrated by photographic blocks, and upwards of four hundred reproductions of the author's own drawings.

Artistic Anatomy of Animals, by **Edouard Cuyer** (Baillière, Tindall & Cox, 8s. 6d.). A most useful work for assisting any artist in painting or modelling animals. Monsieur Cuyer is a professor of anatomy at the School of Fine Arts, Paris, and clearly understands his subject. The book has been translated by Mr. George Haywood. The numerous illustrations add considerable value to the book.

Passing Events.

THE death on July 19th, in his seventy-second year, of the seventh Earl Cowper at his chief country seat, Panshanger in Hertfordshire, removes a peer whose art collections have a world-wide repute. The pictures at Panshanger include two indubitably authentic Madonnas by Raphael, acquired by the Lord Cowper who was George III.'s Minister to Florence, a superb series of Van Dyck's, among them the beautiful 'Balbi Children' of the Genoese period, which are excelled at few places save Windsor, and a first-rate 'Holy Family' by Fra Bartolommeo. A recent acquisition was Watts's early and lovely 'Aurora,' 1842, lent to the exhibition at Burlington House by Mrs. C. E. Lees.

JEAN JACQUES HENNER, who died in Paris on July 22nd, has often and not ineptly been called the modern Correggio from Alsace. The tender radiance of his flesh painting, the soft *morbidesza* of his modelling, ally him with the Italian artist so enthusiastically praised by Ruskin. In the Luxembourg are four pictures by Henner, including 'The Magdalen,' 1878, the "ineffable poesie" of whose figure, modelled in full light, M. Roger Dallu found so ravishing. A wide circle of admirers learned with regret of the death early in July of Mr. R. C. Carter, at the age of twenty-eight. His humorous drawings had become familiar in *Punch*, and other periodicals, and there was great promise behind his by no means inconsiderable attainment. Even as a Clifton College boy he was delicate.

PROPOS of *Funch*, our classic comic, or comic classic, has its first Art Editor in the person of Mr. F. H. Townsend, whose accomplished drawings have for ten years or so figured prominently in several illustrated journals. Mr. Townsend was trained at the Lambeth School, as have been many painters, draughtsmen, and sculptors of the present generation.

CONSIDERING the renown of the two names, less stir than might have been expected was made by the unveiling at Lincoln on July 15th of Watts's statue of Tennyson. Watts undertook the task as a labour of love, and had fortunately completed the clay model at the time of his death. The bronze, 11ft. 8in. high, stands at the north-east corner of the Minster Green. Fittingly, the inhabitants of Lincolnshire gave formal expression to their gratitude to Watts, whose whole life was dedicated to public service. A few days after the unveiling the Somersby estate, including the fine old house in which Tennyson was born, was unsuccessfully offered for sale at the Mart. As there was no possibility of transferring the "lot" root and branch to America, bidding ceased at £13,900.

THE late Mr. Edward H. Corbould, R.I., for long drawing-master to the Royal Family, testifies in his will to their uniformly great kindness. He attributed his artistic success entirely to the encouragement of Prince Albert, and he respectfully desired that the Queen "should deign to accept, after my decease, the best water-colour

painting (of recent years) in my possession, entitled 'The Death of Tursitan.'"

DORCHESTER House, Park Lane, where Mr. White-law Reid, the United States Ambassador, has taken up his residence, still contains many art treasures, including the great mantelpiece wrought by Alfred Stevens. A year or two ago Mr. Pierpont Morgan bought for something like £20,000 one of the Dorchester House Hobbemas, and in 1893 five Rembrandt etchings, in the unexampled portfolio brought together by Mr. Holford, fetched £8,300.

PROPOS of Park Lane, Lord Tweedmouth has sold the fifty years' lease of Brook House, built thirty or forty years ago from plans by T. H. Wyatt, to Sir Ernest Cassel, for something under £100,000. At the dispersal of the Tweedmouth pictures (p. 251), Sir Ernest bought the record-priced Raeburn, a portrait of his wife, and the lovely 'Mrs. Oswald.'

IT is understood that the International Society of Sculptors, Painters and Gravers, whose first president Whistler was, will contribute handsomely to the permanent memorial which it is proposed to raise in London to that man of genius. This is just and right. Interested members of the committee include Mr. John Lavery, Lord Grimthorpe—still better known as Mr. Ernest Beckett, M.P., the discriminating collector—and Mr. D. Croal Thomson, who, since the days of the famous Whistler Exhibition at Goupil's, has championed the cause of the Butterfly. It will almost certainly be an open-air memorial. Would Whistler's successor as President of the International, M. Rodin, not be the right sculptor to carry it out, were it possible so to arrange?

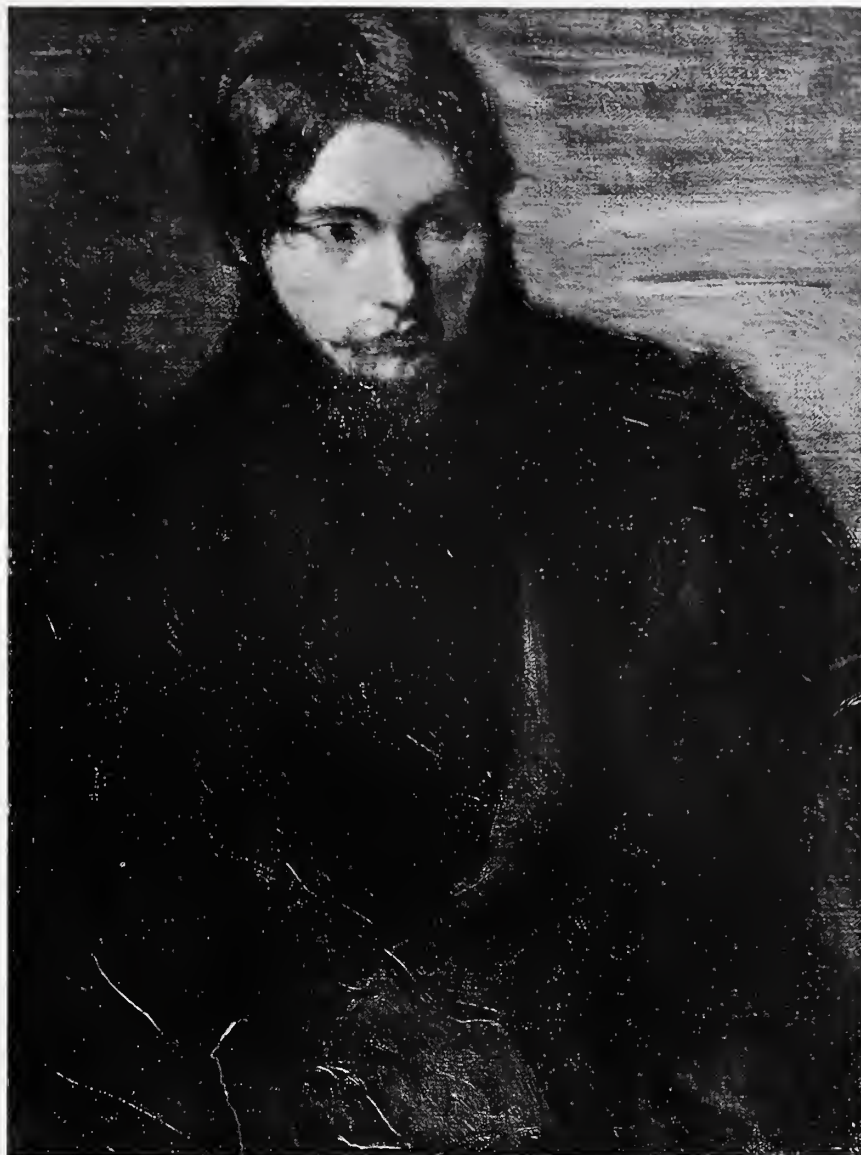
WE understand that soon after the only authentic portrait of Robert Burns, by Alexander Nasmyth, which can ever come into the market was unsuccessfully offered at Christie's (p. 251), the Earl of Rosebery wrote to Miss Cathcart—one of the notable "three sisters of Auchendrane," who enjoyed the friendship of Gladstone and many other eminent men—saying that undoubtedly its proper home was at Auchendrane, overlooking the Doon at the place where, traditionally, Burns wrote "Ye Banks and Braes"; but if Miss Cathcart had determined to part with it, he asked her to be good enough to put a price on it. She did so. Lord Rosebery bought it at 2,000 guineas. It was a patriotic purchase.

A COLLECTION of water-colours has been exhibited at 118, New Bond Street, by Mrs. F. B. Attwood-Matthews, daughter of the late Dr. Garth Wilkinson, so well known for his friendships with Carlyle and Emerson, and his works on William Blake. They depict the Sudan to Gondokoro with fidelity and skill, the artist's intimate acquaintance with Egypt and Nubia being based on long study and travel.

THE Dutch Government does not, to use a colloquialism, allow the grass to grow under its feet. On Saturday, July 8th, there was cut from its frame in the Mauritshuis a portrait by Franz Hals. On Monday morning a reproduc-

tion of it, with details as to the reward, could be seen in various London art haunts. The portrait, $9\frac{3}{4} \times 7\frac{3}{4}$ in., of a man in wide-brimmed felt hat and deep lace collar, for whose recovery 500 guilders (£41) was offered, appears to be the little work bought at an Amsterdam sale in 1898 for 5,000 gs.

AMONG welcome tangible results of the New English Art Club's exhibition in Liverpool is that a picture by Mr. Will Rothenstein goes into the public gallery there. Official purchases for the Walker Art Gallery are, it appears, confined to works sent to the autumn exhibition; but if the New English arranges occasional shows, this restriction should not long continue. Meanwhile the 'Portrait of a Young Man'—Mr. A. E. John, the forceful draughtsman, is the sitter—already seen and admired at the New English and at the Portrait Painters', was secured by a body of subscribers and presented. But for a "Kaiserism," we believe it would some time ago have gone to the National Gallery in Berlin. It is quite just that so able and earnest an artist as Mr. Rothenstein should be represented in the Walker Art Gallery, and now that a start has been made, we may hope that a Wilson Steer, a C. H. Shannon, and others will be acquired.



(Walker Art Gallery, Liverpool.)

Portrait of Augustus E. John.

By W. Rothenstein.

IN mid-July the Kelvingrove Art Gallery, Glasgow, was enriched by the addition of the pictures and objects of art bequeathed to the city by the late Mr. James Donald. A special room has been assigned to them, and, seen together, they more than fulfil expectations. The Municipal Council of Paris, by the way, has had another windfall. M. Ziem, the well-known painter of Venice subjects, has presented eighty of his pictures, water-colours and sketches, which will be placed in the Petit Palais. The opening of the collection will probably be simultaneous with that of the Salle Dalou and of the room specially devoted to products of the Sèvres manufactory.

THERE are two Municipal Art Galleries in Russia, and one at Odessa is in course of formation. Works already secured for it include a picture, 'A Dream of Youth,' by Mr. Alexander Roche, R.S.A.

PERHAPS the appreciative way in which Professor Von Herkomer's huge portrait group at the Academy was received accounts in part for the fact that he has been commissioned to paint an important subject picture in Valencia, where he intends to spend part of the autumn.

AFTER for years filling with distinction the post of Keeper of Pictures at the Louvre, M. Georges Lafenestre has been appointed to the Collège de France. In association with M. Eugène Richtenberger, he is responsible for an invaluable series of illustrated Guides to the pictures in various cities and countries of Europe.

FOR many years there were few more popular houses of call on Academicians' Sunday than that of the late Mr. Frederick Goodall in Avenue Road. Some time before his death, owing to money difficulties, Mr. Goodall removed to a much smaller residence in Goldhurst Terrace, No. 62, Avenue Road, empty for some time, has recently found a new inmate. It was here that Mr. Ernest Gambart, the picture-dealer, one of the first to discern the talent of Alma-Tadema, lived and entertained in most generous fashion. Mr. G. A. Storey tells of the gas explosion which half-wrecked the house and damaged many of the valuable pictures. Two summers ago some of the Gambart pictures fetched over £30,000 at Christie's.



Cushion Square. Silk Embroidery on Linen.
Designed and executed by E. M. Dobito.
(L.C.C. Central School.)

Art Handiwork and Manufacture.*

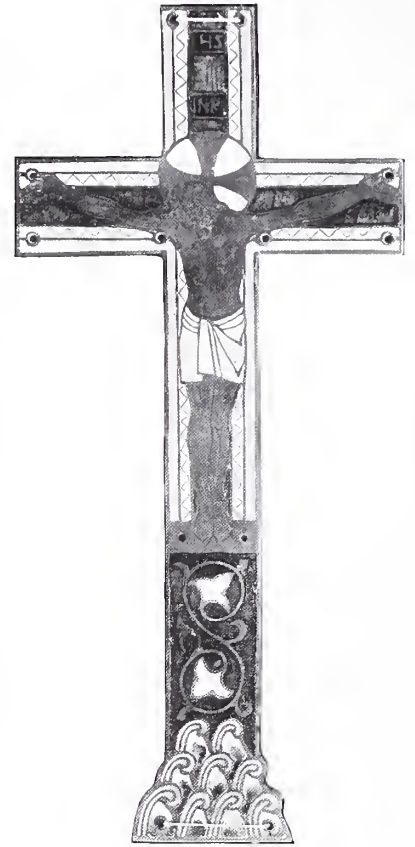
Students' Work.

DURING July the London County Council Central School of Arts and Crafts held the ninth yearly exhibition of work done in the Regent Street School, and, a little later in the month, works from 523 art schools and classes successful in the National Competition were put on view at the Victoria and Albert Museum, in the galleries connecting with the Imperial Institute. The larger interest of students' exhibitions is as manifestations of the direction given to this wide and eager activity of youth, for, as the foundation of these schools was necessitated by the expulsion of ideas of beauty from ideas of industry, the value of their activity must be measured by the extent to which it is directed towards entrance into the industrial activities of the nation.

Design has to come back to industry, not as something prepared apart from it in places of superior culture, but as the trained expression of the craftsman's plan for his work. The mistake of teaching it as a separate subject had to be made, and made expensively and conspicuously, for only by the kind of rescue that made a studio-art of design was it possible, at the time when rescue was most necessary, to publicly reinstate the idea of the value of beauty in manufacture. To some extent, at least, the rescue has had its desired effect, and the next preparation for the future usefulness of the national scheme of art-training lies in full discovery of the artificiality and precariousness of the

existence of design in the new conditions. To remedy this is the present stage of effort, and just so far as the teaching makes itself felt in inspiring the sense of the relation between the work of the school and the work of production is the art school likely to assume its real function in national life.

Obviously the best opportunity for the realisation of this ideal is where entrance to the school is from an industry. The development of a craftsman by means of technical classes, though it must always be an essential part of the scheme, comes second in promise of results. Where practical employment precedes, accompanies,



Enamelled Copper Cross.
(National Competition.)
By Norman Wilkinson (Birmingham).



Design for Wrought-Iron Hinges.
(National Competition.)
By Albert Halliday (Bradford).

* Continued from page 258.

and succeeds the craft-teaching in the school, the indefiniteness which wastes so much modern art-talent is removed. In place of labouring to turn the ambition of students from art in general to an art in particular, the teaching has the freer function of completing and ennobling a craft to the craftsman by adding knowledge of the possibilities of beauty to knowledge of a method of production, transforming each labour in the material by enabling the spirit to take pleasure therein.

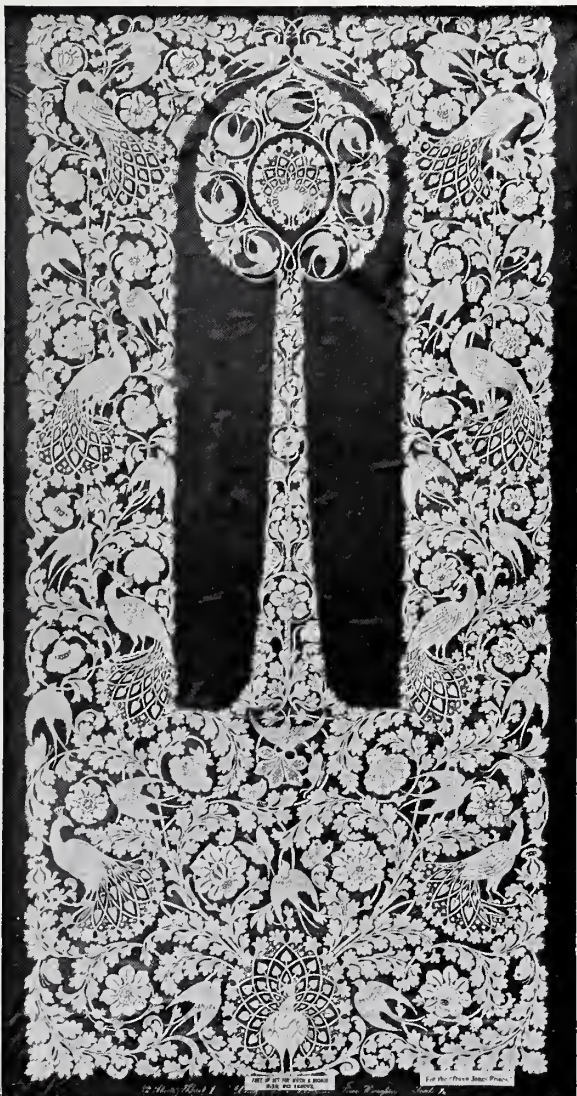
On this foundation the teaching-work of the London County Council Central School is instituted. The students are mostly working in trades, and design and the processes of the craft are taught as a practical ideal of work, completing the special activity of the learner. As far as is possible the scheme of teaching brings to the knowledge of each worker his descent in the great succession of artificers, and his function as part of a community whose whole labour has as duty the right fashioning for use and delight of the materials of the world. For no less is the object of teaching that aims to make of each workman a responsible executant, knowing the tradition of his craft as a development of its possibilities, and respecting these possibilities



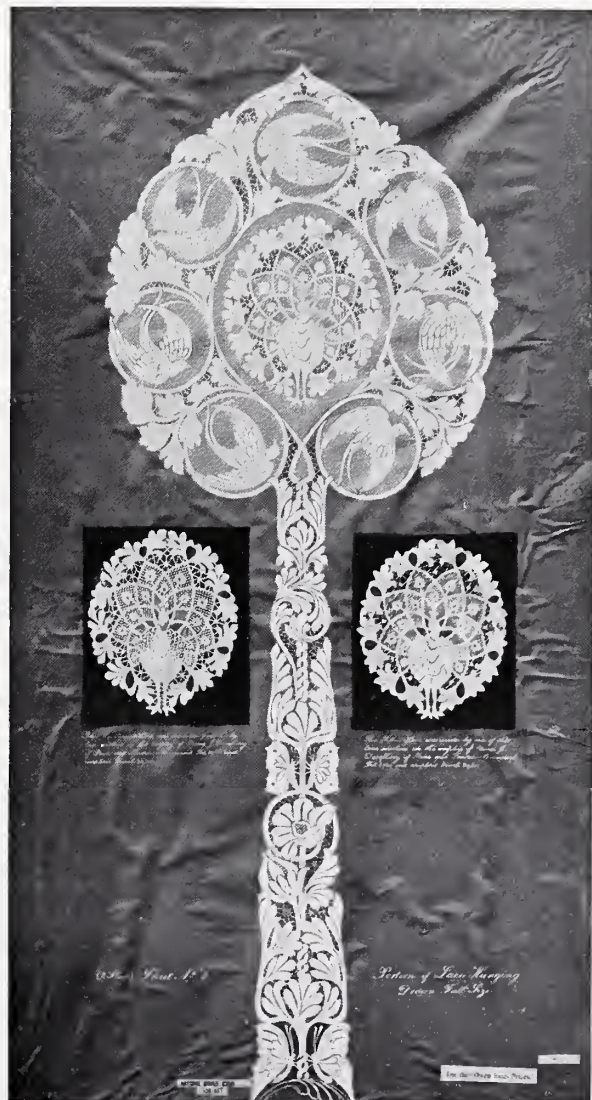
(National Competition.)
Design for Table Glass.
By Frederick Noke (Stourbridge).

as his portion of responsibility in the corporation of creative skill.

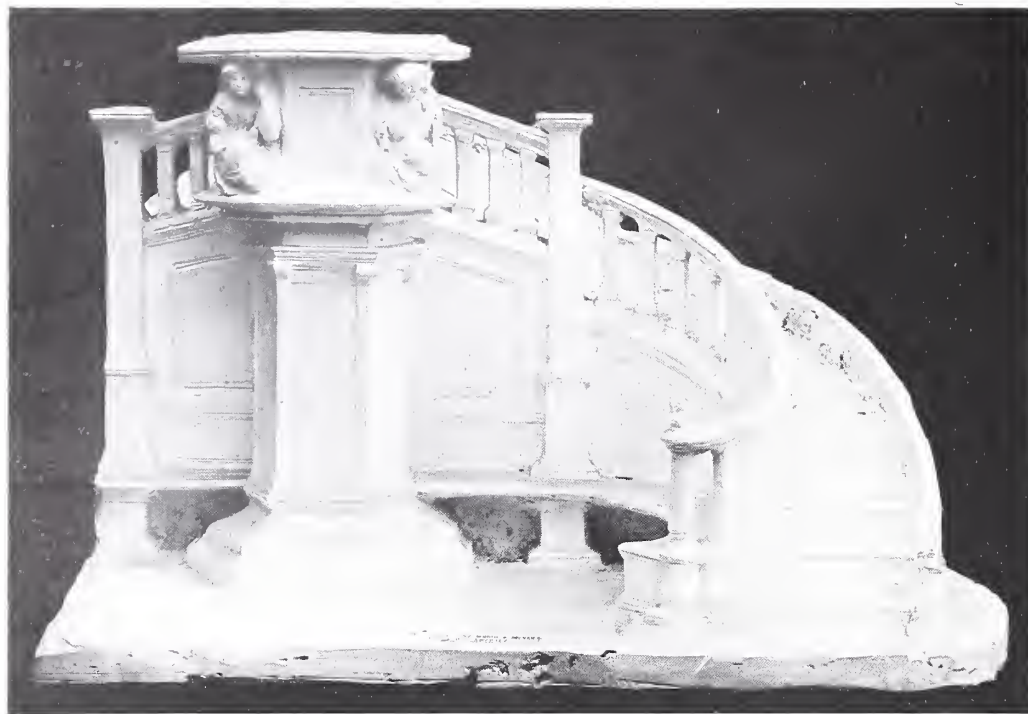
Professor Lethaby's scheme of teaching falls into three



(National Competition.)



Design for a Lace Curtain.
By William H. Pegg (Nottingham).



(National Competition.)

Modelled Design for a Pulpit.

By Charles L. J. Doman (Nottingham).

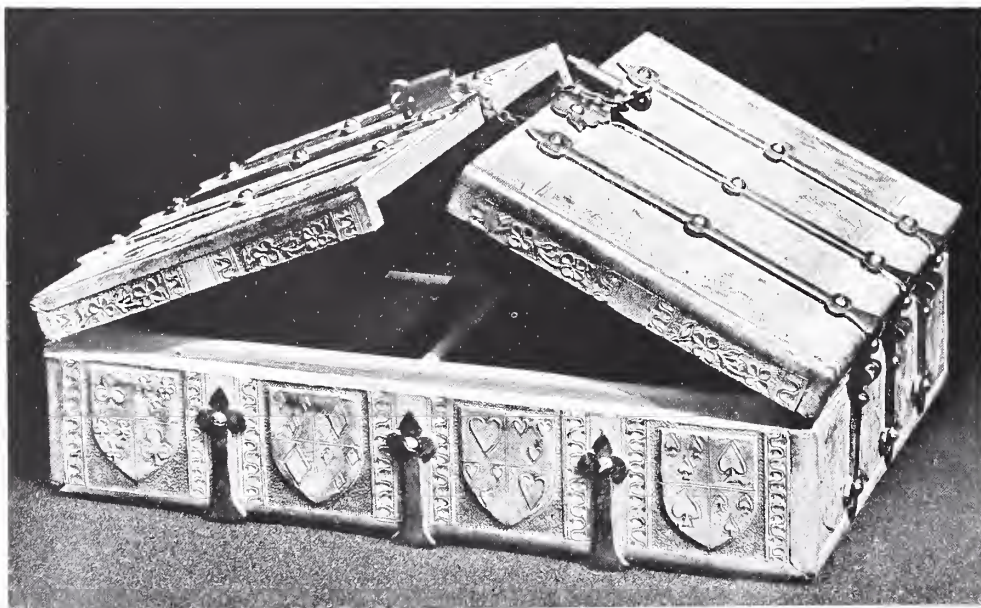
main divisions, of which the first and most comprehensive is of building work, including architecture, building, carving in wood and stone, painting, decoration, and many arts of fitting and furnishing the house, such as cabinet-making, the making and designing of stained glass, textiles, furniture, tapestry, embroidery and wall-papers. Work in the precious metals is a second and important activity, including gold and silversmithing, enamelling, jeweller's work, and such branches as die-sinking, chasing and engraving. Book-production, with divisions into bookbinding and the repair of books, illustration, the designing of page-ornaments, illumination, lithography and coloured wood-cuts, is the third department. In the present conditions of these three branches of work, only the second is completely installed for practice throughout. For instance, design for textiles and wall-papers is taught, but the crafts are not practised, and in book-production the printed book is still unattempted. The completion of the scheme is, however, within sight, when the school is transferred to its new premises.

Nine years of activity, as the recent exhibition showed, have carried the idea in which the school is founded into coherent realisation. There is no unapplied effort in the school, and the wise application of skill has resulted in an interesting extension of

the usual range of craftsmanship. Picture-frames, carved, instead of plastered with gilded composition, are instances of this. The importance attached to writing as the foundation of the decoration of the book is another example of fundamental work, and the choice of an eighth century Irish script, clear, and free from superfluity, as chief model, represents the idea of essential design that determines the whole scheme from the simplest to the most complex issue. The effective simplicity of the carved mirror-frame by Miss E. Binnie (p. 291); Mr. McLeish's richly ornamented book-

binding (p. 291); Mr. Bonnor's remarkable pendant (p. 291), with its silver battlements encrusting the blue of the turquoise and the grey gleams of the moonstone, wrought with finish that is throughout the clear and careful expression of the designer's delight in the ornamental and symbolic uses of his material; the dainty colours and design of the embroidery, are some proofs of discovered and directed craftsmanship.

The work of the London County Council School centres in the aim of making craftsmen. In the national art schools that is, of course, only a part of the scheme, and, therefore, in limiting one's subject to a consideration of what is



(National Competition.)

Design for Playing-Card Box.

By Florence Hornblower (Camberwell).



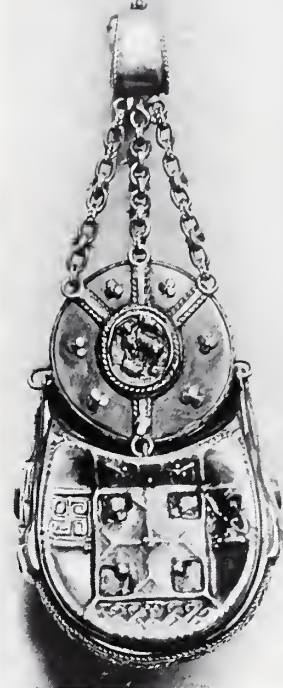
Carved and Gilt Mirror Frame.

Designed and executed by Eileen Binnie.

(L.C.C. Central School.)



(Front.)



(Back.)

Pendant in Gold, Silver, Opal, Chrysoptases and Enamel.

Designed and executed by J. H. M. Bonnor.

(L.C.C. Central School.)



"Some Hints on Pattern Designing," by William Morris.
Bound in hand-tooled morocco, inlaid.

Designed and executed by C. Y. McLeish.

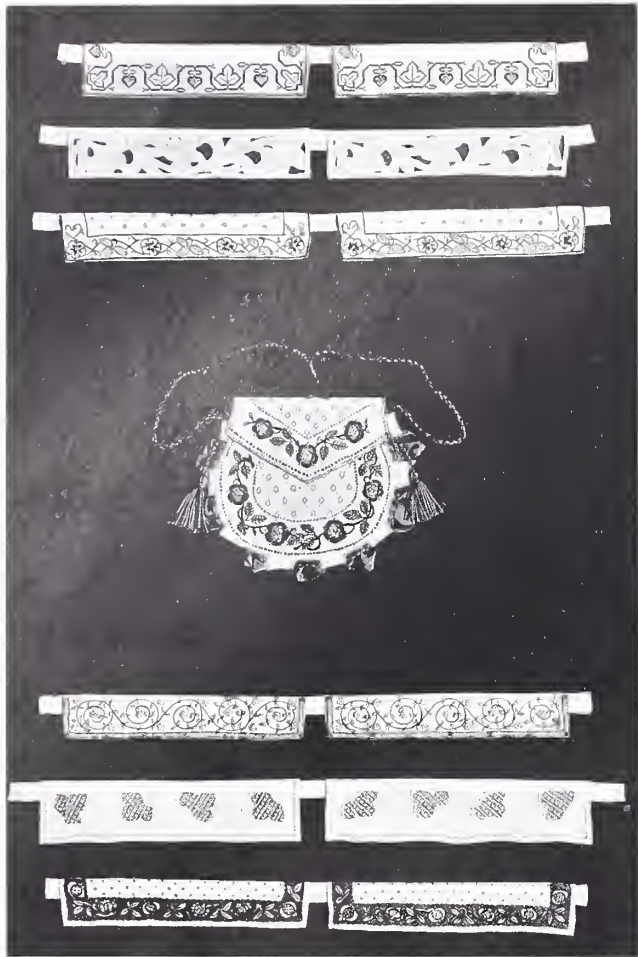
(L.C.C. Central School.)



Design for a Carved Oak Frame.

(National Competition.)

By Charles H. Gait (Plymouth).



Designs for an Embroidered Bag and Collars.

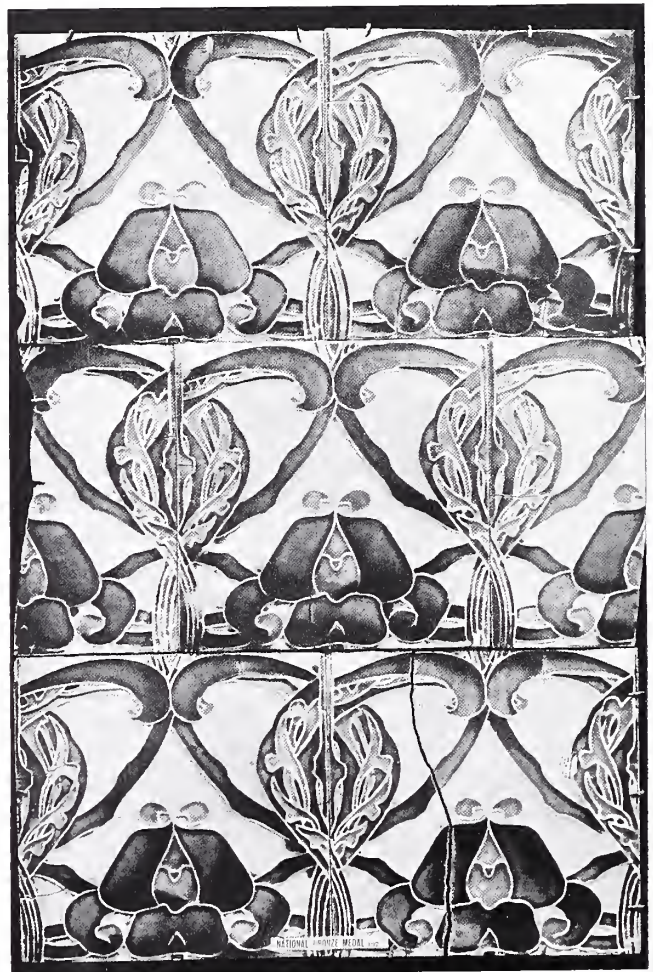
(National
Competition.)

By Ida M. Dight (Camberwell).

being done within the schools to benefit industry, one excludes a considerable amount of National Competition work. The fact that of the nine gold medals awarded this year four went to objects executed by the designers, two to designs modelled in plaster, and one to a series of studies of historic ornament, is representative of the change in purpose that has prevailed over the old order which paid so little heed to accomplishment of design in material. Throughout, reward was given to work that shapes and colours materials in expression of an idea, and, as the examiners' remarks showed, with express reference to the amount of executive skill. One does, however, need the assurance of the examiners' remarks on this point. For while, as has been said, the proportion of executed works which gained distinctions shows unmistakably that technical ability is considered essentially important, the general standard of execution is distinctly disappointing. A gold or silver medal seems too easily won by repetitive design clumsily or weakly executed. Jewellery with wiry knots interrupting a commonplace chain, and fastened with hook-and-eye clasps, was an example, and some of the medalled majolica seemed particularly to emphasise with its shiny green the ugliness of uncomely figures. On the other hand, work which appears to deserve definite commendation was only moderately rewarded, as, for instance, an interesting design, originally executed, for a mural panel

by Miss G. M. Seddall, or the design for a lace hanging (p. 289) by William H. Pegg of Nottingham, which has effectiveness entirely appropriate to the material, and is an opportunity for the skilful lace-maker to do beautiful work. This only won a bronze medal.

A gold medal rightly distinguished the copper cross (p. 288) by Norman Wilkinson, a student, as are others who show some of the best metal-work and jewellery in the gallery, under Mr. Gaskin at the Vittoria Street Schools, Birmingham. With the exception of the inexpressive ornament at the base of the cross the design is noticeably earnest, and its execution in champlevé enamel, in green, white and blue on a copper ground, is excellent. Other work in enamels of various kinds supports the hope of good results from school training in this branch. Mr. Doman's pulpit (p. 290), provided it is designed for a spacious church, has a liberality of plan which commends it, though the sweeping staircase finishes meanly, and the merit of the figures is too imitative of Alfred Stevens. Among other interesting works one may notice a design for a church door with wrought-iron hinges and lock-plate by Albert Halliday (p. 288), where the upper hinges in their completeness enclose a cross-shaped space of wood, stencil hangings of excellent effect, and stained glass of more than average merit, and a variety of smaller articles in ceramics, glass, embroidery, leather-work, and wood-carving, of which examples are here illustrated.



Majolica Tiles.

(National Competition.)

By W. S. Machin (Burslem).

The National Gallery of Scotland.*

By David Croal Thomson.

Sir Henry Raeburn, R.A.

RAEBURN dominates the Scottish School of Painting as Rembrandt monopolises attention amongst the Dutch. Other Scottish masters there are, of course; and several—Wilkie, Phillip, and Chalmers—are almost also of the first rank; but in pictorial masterfulness, no one in Scotland is, or has been, the equal of Raeburn, either in quality of tone and colour production or general technical excellence of painting.

Raeburn is an artist who has always interested the artistic community. During his life he was willingly acknowledged to be the first painter of his time, and Sir Joshua Reynolds, at the height of his fame, was so convinced of Raeburn's power that he offered the young Scot a considerable sum of money to help to defray his expenses in Italy; but this assistance, so kindly proffered and so much appreciated, was happily not needed.

Throughout his lifetime Raeburn painted every notable of his native country, with one somewhat singular exception—Robert Burns—and his portraits include Sir Walter Scott, the Duchess of Gordon, Lord Jeffrey, Lord Melville, Lord Cockburn, the Earl of Rosebery, the Earl of Wemyss, the grandfather of W. E. Gladstone, Rennie the engineer, and many others. He properly became the fashion for portraits, and in the height of his fame he worked both earnestly and successfully. So much was he the mode, that portraits painted by other artists, if produced with a large brush, were sometimes attributed to him. Even George Romney could not, in Scotland, stand against him, and there is at least one now well-known and undisputed portrait of a lady by the Cumberland master, which until a few years ago was shown with pride in the family mansion as an example of Raeburn.

All the legal luminaries and most of the scientific leaders of southern Scotland were painted by Raeburn, and many of their wives, and daughters. Unluckily, the Scottish lady sometimes possesses a somewhat lengthy face and a high cheek-bone, therefore there are comparatively few of his feminine portraits of whom the subject is unquestionably beautiful; but they are always intelligent and interesting, even if sometimes homely in countenance.

Raeburn's children—for he painted many, although not one is yet to be found amongst the sixteen fine examples hung in the Scottish National Gallery—are more perfect in features and delightful in aspect, and it may be said with some confidence that a child's portrait by Raeburn is one of the most charming things in Art.

After Raeburn's death (in 1823) the artistic value of his works became even more widely acknowledged and admired. This admiration and esteem culminated in an

exhibition of his pictures in Edinburgh in 1876, a collection which no other Scottish artist could approach, and only the three great portrait painters of the south—Reynolds, Gainsborough, and Romney—could rival.

In this 1876 collection there were 325 portraits by Raeburn, brought together in the galleries on the Mound, under the shadow of Edinburgh Castle.

This exhibition is one of my earlier recollections after I came to know what good painting meant, and I can still call up the thrill of enthusiastic admiration I felt when first walking through the now familiar rooms of the Royal Scottish Academy.

In the British Pavilion in the Paris Exhibition of 1900 four very remarkable Raeburns were shown, and they formed the key-note to many artistic discussions.

While this artistic appreciation was mounting the commercial value of Raeburn's portraits also began seriously to



Col. Alastair Macdonell of Glengarry.

By Sir Henry Raeburn, R.A.

2 Q

*Continued from page 60.



Mrs. Scott Moncrieff.
By Sir Henry Raeburn, R.A.

increase. Not only English and American connoisseurs competed for the possession of good examples, but also French, Belgian, and German collectors sought after fine specimens of his work. In Paris there are a considerable number of Raeburns, some of the first rank, while in New York, Pittsburg, and Montreal there are several of almost equal merit.

Raeburn never painted any pictures which were not portraits. He never attempted a 'Babes in the Wood' like Reynolds, nor a 'Cottage Girl' like Gainsborough, nor even a semi-portrait picture like the 'Night Watch,' by Rembrandt. Raeburn scarcely ever tried to make his portrait groups into story-telling compositions, as did Hoppner in his 'Setting Sun,' and Romney in his various adaptations of Lady Hamilton.

Once or twice Raeburn essayed a little incident, as in the Castle Huntly portrait of the Paterson children, where the younger boy touches his sister with a branch, or in 'Mrs. Peat and her two daughters,' where again one child teases the other behind the back of the prim mother. These are about the farthest Raeburn would permit his artistic conscience to carry him towards the universal anecdote in painting common in his time.

By far the greater portion of Raeburn's work was portraiture simple and serene, without accessories, and often without other than a background of monotone. Jewellery of all kinds he disliked, and seldom or never introduced, and even a wedding-ring on the left hand of his married lady sitters he usually ignored. He might suggest the fob-chain of a gentleman dandy, because it made an agreeable break in line; but this is only occasionally visible.

As a rule the living personage portrayed is the one object of his care, and all his powerful brush, aided by hard study and long labour, is devoted to paint the actuality of the sitter in character, expression and faithful likeness.

Before the days of photography the likeness was probably more essential than it is now in portraits, but it is uncertain how far this was successfully obtained in these earlier times. Most probably Reynolds always secured a likeness, while Gainsborough was far more occupied with the *ensemble* of his picture to go far out of his way to make a portrait. Hogarth also appears to have found a likeness not beyond his wishes, but long before him Van Dyck almost certainly troubled very little about it. In any case, Van Dyck's sitters bear a singular family resemblance to each other, which argues against strong individuality, and his limbs and hands might all have been painted from the members of one household.

Raeburn never had complaints of lack of likeness, his direct study of nature led him easily to grasp the characteristics of his patrons. Fortunately this grasp was of the nobler side of the person he painted, an attribute which cannot be given to some great portrait painters of our own time.

Raeburn made very few studies for his pictures; no landscape is known from his hand, although he sometimes painted a strong bit of natural scenery as a background. No drawings nor studies of horses or dogs are known by him, although he frequently painted horses, and always successfully, and now and then painted dogs as parts of his portraits.

Therefore it is as a portrait painter, and that alone, we have to consider Raeburn, and all the examples in the Scottish National Gallery show this strongly. Although, as has been noted, there is no portrait of a child there, the canvases in that gallery are without exception fine specimens



Lady Hume Campbell of Marchmont.
By Sir Henry Raeburn, R.A.



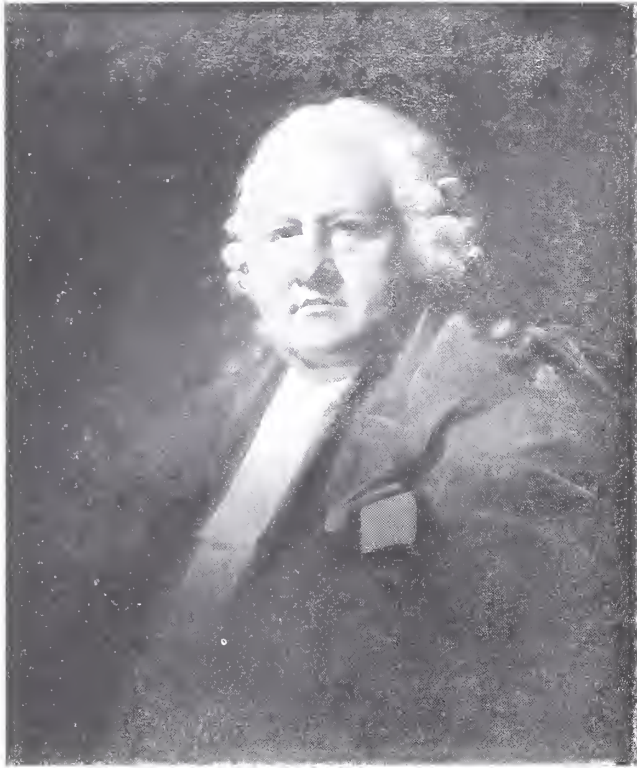
Self-Portrait.

By Sir Henry Raeburn, R.A.



Mrs. Kennedy of Dunure.

By Sir Henry Raeburn, R.A.



Lord Newton.

By Sir Henry Raeburn, R.A.

of his work, and in several cases quite supreme as examples of his power.

The pictures by Raeburn in the Scottish National Gallery are still scattered throughout several of the rooms, but it is known that the intelligent directorate has formed a commendable scheme for the bringing together of all the examples of his brush into one room, wherein nothing but Raeburn's works will be exhibited. This is the modern and very satisfactory way an artist's pictures should be shown, such as in the Rubens room of the Louvre, the Rembrandt at Berlin, and the Velazquez in Madrid.

The latest acquisition to the Edinburgh Gallery is the one that at present will attract us most. It is the celebrated portrait of Raeburn by himself (p. 295), which was formerly in the Tweedmouth Collection, and only this year passed through Christie's auction room to the tune of £4,725, a large sum for a man's portrait; but even this would have been exceeded had not certain willing buyers held off, so that the Scottish nation should possess the picture.

There is internal evidence in the portrait that the artist took immense pains with this picture, and it is more solidly painted and more elaborately completed than any work by Raeburn I know. This solidity and care necessarily take away the charm of the usual spontaneous painting of Raeburn's brush, and what it gains in finish it to a small extent loses in charm.

Raeburn's face, as has been pointed out before, is typical of the Lowland Scot, with long upper lip and broad nose surmounted by strong intelligent eyes and shaggy eyebrows. Raeburn's forehead is unaccountably small for a man of his intellect and capabilities. His face is perhaps more typical of a merchant or banker than of the most interesting artist of his country. He has an air of prosaic reliability and keen business perception scarcely ever found

in any strength in the artistic temperament. The prose he probably inherited from his middle-class ancestors, while the artistic power seems to have been all his own.

Raeburn was one of those artists whom comfortable good fortune did not spoil. He was born on March 4th, 1756, in Edinburgh; his parents died early, and it was left to the efficient care of an elder brother to see to his education. Seven years' tuition, probably mostly in the three R's (a prize for writing was one of his attainments) under the fostering care of Jingling Geordie's most worthy institution Heriot's Hospital, Edinburgh, led him to be ready to become an apprentice to a jeweller of unusual perception. For the master quickly found out and encouraged young Raeburn's bent, and ere long he was a welcome student with the best local portrait painter, David Martin. But Martin early discovered his young friend's ability, and speedily became afraid of him, and took an opportunity to quarrel.

Raeburn as a portrait painter on his own account was a remarkable success, and from amongst his early patrons he chose his wife. It is said she did the courting, and, if so, she was amply justified. She was nearly a dozen years older than the artist, but she made him a thoroughly good wife, and it was always a day blessed by him when he met his fate. Besides, the lady had money, and she induced her husband to take early advantage of it, with the result that he went abroad and resided for a couple of years in Rome.

In 1822, when George IV. visited Edinburgh, Raeburn was knighted, and soon after became the King's Limner for Scotland. In 1812 he was elected an Associate of the London Royal Academy, and in 1815 a full member. In 1823 he died in Edinburgh at the age of 67, and was buried in St. John's Church at the west end of Prince's Street.



Mrs. Campbell of Balliemore.

By Sir Henry Raeburn, R.A.

Le 28. 2. 1851. James T. 1851.



Portrait of Major William Clunes. 1851.

Major William Clunes.

Our plate is a reproduction of the portrait of Major William Clunes, a full-length picture of splendid colour. The original of this great picture was afterwards Colonel of the Sutherland Fencibles, and aide-de-camp in India to Sir Hector Munro. He served in the Peninsular War, and in the "Life of Sir Charles James Napier," by Lieutenant-General Sir W. Napier, mention is made of "Captain" Clunes having been present at the Battle of Corunna in 1809. The officer's auburn hair surrounding a visage of intelligence and vigour, his gorgeous red waistcoat and the rich brown of the horse's haunch, render the portrait one of the greatest artistic productions in the collection. The picture was left to the Royal Scottish Academy by Lady Siemens in 1902.

Of the other reproductions accompanying this article, the most known is the portrait of Mrs. Scott Moncrieff (p. 294), which has been engraved in various forms. This is indeed the typical Raeburn: the charming face, the thick curly hair over the eyes, the open breast and the flowing mantle; and no words can add to the grace and beauty of the picture. Pity it is that the artist employed bitumen in its production, for this dangerous pigment has waged war with the other colours on the canvas, and the result is that it is cracked seriously all over, and no restoring or relining is likely to make it better. The lady was a Miss Margaritta Macdonald, who became the wife of a well-known Edinburgh resident, Mr. R. Scott Moncrieff, who afterwards assumed the name of Scott Moncrieff Welwood, on his succeeding to the property of Garvock.

More glorious than all the rest is the splendidly painted portrait of Lord Newton (p. 296), one of the many "paper" lords of the Scottish Law Session, who was born in 1740 and died in 1811. It is fairly apparent that he lived in the days when port wine was a gentleman's liquor, and he made unstinted use of it as a necessary adjunct to his position. This picture, painted with a full brush and absolute mastery of pigment, can be compared to an eighteenth century Rembrandt. There is no better example existing of Raeburn's power than this most brilliant canvas.

Mrs. Campbell of Balliemore (p. 296), a good-looking dame of the characteristic Scottish cast of countenance, is also painted with a free and full brush, but more restrained in touch, although the background is vigorous and masterly.

Mrs. Kennedy of Dunure (p. 295), a daughter of John Adam, the famous architect and designer, is a still finer lady's portrait, and one of the most interesting Raeburn painted. Mrs. Hamilton of Kames (p. 297), a full-length, a little in the style of Sir Thomas Lawrence, although more prosaic, is a fine, dignified portrait, which looks well in the galleries in Edinburgh.

The full-length portrait of Colonel Alastair Macdonell of Glengarry (p. 293), exhibited in the Royal Academy in 1812, is painted in a rich key of colour particularly grateful to the eye, and is a picture which improves greatly on acquaintance. The picturesqueness of the highland costume has given the artist an opportunity of which he has not been slow to take advantage.

Finally we have Lady Hume Campbell of Marchmont and child (p. 294); this is not so satisfactory, but yet is a fine picture, and painted ten years (1813) before the death of the artist.

There are other Raeburn portraits in the Scottish



Mrs. Hamilton of Kames.

By Sir Henry Raeburn, R.A.

National Gallery, a fine three-quarter canvas of John Wauchope, Adam Rolland of Gask, Dr. Adam of the High School, and the beautiful pair of Mr. and Mrs. Bonar of Rotho, as well as one or two others, making a display of Raeburns quite unsurpassed in any other collection.

A School for Critics.

PERHAPS the chief peril of the arts comes to them in these latter days from untutored criticism. Architecture, painting, and sculpture meet, it is true, with a measure of expert valuation at the hands of the better critics of the better journals; but the great body of admirers of things old, and of patrons of things new, either form their opinions on insufficient knowledge or—worse still—utter them unformed. To say that the public has long felt the want of definite and concise instruction, would be untrue. The want has existed, but has been the more disastrous because it has not been felt. We may therefore greet with sincere satisfaction the three attractive volumes which America has produced, and which have recently come into English circulation. They have outwardly all the seductive charm of the manual (the short cut to knowledge which is the besetting temptation of the modern intelligence); they have also a stamp of authority about them, so that they will allure both the

genuine and humble seeker after knowledge, and that far commoner and more dangerous person—the man who feels that he already knows. The three arts will most certainly gain by the publication of these three books. Mr. Poore's volume on painting is perhaps the least convincing. It is weighted rather heavily with those canons of composition and chiaroscuro by which the critic sometimes reads into a picture more than the painter put there; but even this is a good fault. It is well to remind people that there is much more in painting than mere imitation. It is of sculpture that the public is most shy, therefore it is by Mr. Sturgis's volume on that subject that the general reader will most readily be

influenced (diffidence being the best forerunner of learning); but the greatest achievement among these three books is the treatise on architecture, a really masterly effort of selection, for in truth it is no easy matter to pick out, from the mass of traditions and influences which make the architectural criterion, those leading aspects of form and thought which will guide an untechnical reader into the way of knowing how to begin to know.

How to Judge Architecture, by **Russell Sturgis** (7s. 6d.):
The Appreciation of Sculpture, by **Russell Sturgis** (7s. 6d.):
Pictorial Composition, by **H. R. Poore** (7s. 6d.). The Baker and Taylor Co. (English publisher, B. T. Batsford, Holborn.)

Middle Temple Presentation Cup.

WHEN King Edward, the Senior Bencher of the Middle Temple, ascended the throne, his fellow-Benchers felt they should commemorate so great an occasion in some way. They finally decided upon

having an exquisite cup fashioned, and afterwards conceived the charming idea of including two tall salt-cellars made at the same time. Many were the designs submitted by Messrs. Mappin and Webb to the Benchers, whilst the King himself, we learn, made one or two suggestions, even to the accepted design of the artist, Mr. J. W. Fletcher.

The cup itself is modelled after the style of the Elizabethan period, and much of the detailed ornamentation has evidently been inspired by the symbols carved upon the famous old oak screen at the eastern end of the dining-hall. Prominent on the body of the cup can be noticed, in bold relief, a large medallion portrait of King Edward, and immediately underneath the Royal Arms. The cover of the cup, in addition to the figure of Britannia, bears a medallion portrait of Queen Elizabeth—another reigning monarch who took considerable interest in the Middle Temple, and who, tradition says, witnessed in this very hall the first production of Shakespeare's *Twelfth Night*; and again, the old porch of the Temple Church and a Knight Templar are also expressed in this same high relief. The rim of the cup bears garlands and clusters of fruit, to typify the prosperity and wealth of the country at the time of the King's succession to the throne. On the upper part of the body of the cup, and in its centre, is the symbol of the Templars—the Agnus Dei, with nimbus and Templars' banner. On either side of this, and circling around this cup, are emblems representative of Majesty and Power, such as the Crown and the Orb. Below these the cup is divided up into three partitions, the King's portrait naturally occupying the front panel, whilst the other spaces bear beautiful medallion pictures of scenes from the King's Coronation. One picture shows the Archbishop of Canterbury, the late Dr. Temple, in the act of placing the crown upon the King's head as his Majesty sat in his coronation chair. Another panel represents the King taking the Oath administered to him by the Archbishop of Canterbury. The body of the cup has four caryatid supports, and the masks and ornamentation on these were also inspired by the carving on the old screen in Middle Temple Hall, which literally abounds with shields and masks. The four figures on this stem symbolise the chief British colonies, and represent Canada, Australia, India, and South Africa. Between each of these figures is a shield bearing the arms of the respective colonies. The height of the cup is 3 ft. 6 ins.,



Middle Temple Salt Cellar.

Designed by J. W. Fletcher.
 Made by Mappin & Webb.



Middle Temple Cup.

Designed by J. W. Fletcher.
Made by Mappin & Webb.

whilst the greatest width or diameter of the cover measures $12\frac{3}{4}$ ins.

In the space at the foot of the cup is engraved the following inscription:—

“EDWARD VII.,
KING OF ENGLAND, BRITAIN AND IRELAND,
EMPEROR OF INDIA,
MASTER OF THE BENCH OF THE HONOURABLE SOCIETY,
TREASURER 1887;
CROWNED AT WESTMINSTER THE NINTH DAY OF AUGUST,
1902,
WHOM MAY GOD LONG PRESERVE.”

* * * * *

Of the accompanying salt-cellars, one has three medallion pictures standing well out in bold relief, representing St. George and the Dragon, the Legend of Edward the Confessor's Ring, called the Wedding-Ring of England, and the Legend of the Coronation Oil and the Ampulla. The medallion on the second salt-stand represents the national

patron saints of Scotland, Wales, and Ireland—St. Andrew, St. David, and St. Patrick. These panels are also divided by caryatid supports. The covers, which are held up by four model supports, have medallion representatives in bas-relief of the national emblems—the Rose, the Thistle, the Leek, and the Shamrock. The Royal Arms appear upon the base, and the whole salt-cellar is supported by four lion-feet. The shape and outline of the salt-cellars, we find, were taken from an old cellar in the Regalia, but the ornamentation has been designed to harmonise with the cup's conception. These salts stand 15 ins. in height. It is interesting to learn that cup and salt-cellars together weigh some 750 ounces, the cup itself taking some 500 ounces. The silver-gilt, to the observer, looks extremely rich and magnificent, and the work took over twelve months to complete. It is a fact that when, in November, 1904, King Edward visited the Temple, and dined in Hall as a Bencher with the barristers and students, this cup and salt-cellars were not then ready for good display amongst the other magnificent pieces.

A SIGNAL French honour has been conferred on another British artist, Mr. F. Spenlove-Spenlove, whose ‘Too late : Return of the Prodigal,’ hung in Gallery V. at Burlington House in 1904, has been bought for the Luxembourg. This is the second picture by him purchased for the collection, the first being the ‘Funerailles dans le pays bas,’ secured in 1901,

after having been awarded a gold medal at the Salon. Two other native artists only have two works at the Luxembourg : Mr. John Lavery and Mr. J. H. Lorimer. Certainly the French Government cannot be taxed with indifference to British art. The purchases last year included works by Mr. Charles Conder, Mr. Tom Robertson, Mr. William Strang.



(Luxembourg Gallery, Paris)

‘Too Late! Return of the Prodigal.’

By F. Spenlove Spenlove.

Painters' Architecture.*—II.

By Paul Waterhouse.

I MENTIONED, while dealing in my previous article with the Italian painters of the fifteenth century, that I was reserving one name—the name of Andrea Mantegna—for separate study. My separation of him from his fellows is due, I will confess, to an admiration for his work which I find it difficult to compress within the bounds of ordinary appreciation. Ever since I first saw in Hampton Court that brilliant study of imperial pomp, the 'Triumph of Julius Cæsar,' ever since I set eyes on the 'Parnassus' in the Louvre, a picture almost devout in paganism, it has seemed to me that Mantegna was a painter whose strength and fancy placed him apart from others in the loneliness of excellence. The world knows him as a great artist, but I doubt if to the world at large, or even to the world of painters, Mantegna can ever be what he is to an architect. Oddly enough, the two pictures I have mentioned have but little architecture about them; yet they were the two that first brought Mantegna's message to myself—a message which is more fully unfolded by the study of his many works in which the sympathetic handling of architecture reveals not merely the painter's wish for a sumptuous background, but a knowledge as deep as it is rare of the niceties which make the sentiment—the spirit—of classic building-craft.

I have but three examples to offer here as illustrations: 'The Circumcision' (p. 302) from the Uffizi, one compartment of the great 'St. James' series at Padua (p. 303), and a 'St. Sebastian' (p. 301) from Vienna.

Shall I be thought unduly fanciful if I assert that these three pictures exhibit in an extraordinary degree the congruity which is possible between human pathos and architecture? I am bold enough to say that in the mind of Mantegna, as in the mind of some of his appreciators, there was a very definite and insistent relation between those pictured slabs of masonry and the pictured events of which they are the setting. I do not mean to make a point of the fact that in the first example each tympanum in the background bears an Old Testament subject in bas-relief—one the 'Sacrifice of Isaac,' the other the 'Giving of the Law.' I am thinking of a more inward "sermon in stone" than these obvious imageries, a message which perhaps will only go home among those to whom it has been given to know what is meant by "Humanity" in the Quattrocento sense.

For the scene of the 'Circumcision,' what was needed for the enforcement of the painter's conception was a setting of absolute dignity, of decorum, of traditional splendour: something which, by its solid and correct antiquity, should symbolise the beauty and permanence of established law: something also which should heighten the instructive contrast between the High Priest and the Holy Babe, which is, in a sense, the main mission of the picture. All this, I think, is here, and with it something more: for I seem to see in that well-ordered design, not merely the presentment of the stern home of tradition, but some touch of sympathy

with the new order, some anticipation, if one may say it, of coming grace.

This is fanciful, I know; but if ever a man was fanciful in the highest sense, Mantegna was.

The St. James frescoes at Padua are among Mantegna's earliest works, yet they exhibit in a very full measure his power of drawing the figure, his skill in perspective, and



(Vienna.)

St. Sebastian.

By Mantegna.

* Continued from page 234.



(Uffizi Gallery, Florence, Photo. Anderson.)

The Circumcision.

By Mantegna.

that learned enjoyment of classical architecture and accessories which he owed not so much to personal study of the antique as to the knowledge of his master Squarcione. It is said that Squarcione assisted his pupils not only by his memory and sketches of classic things—the result of industrious travel—but also by the possession of a collection of actual specimens of ancient masonry and carved work. But no mere private collection of antiquities could have been vast enough to supply Mantegna with models for all the rich architecture that does service as the background of his pictures. Squarcione must literally have taught, and Mantegna must literally have learned, the whole art of classic design. To be perfect as a painter, the pupil brought himself to a degree of excellence in a sister art which many a modern architectural pupil, with all his advantages of books and study, fails even to approach.

My one specimen of the Paduan architectural backgrounds is but one of many. It exhibits conspicuously a trick of perspective which, though not peculiar to Mantegna, is with him a very favourite device, the placing of the eye-line below the level of the bottom of the picture.

Two obvious examples of the same device are the 'Music and Rhetoric,' by Melozzo da Forli, in the National Gallery, in which the effect is produced of a great sublimation of the subject, and a corresponding debasement of the spectator; and an identical arrangement is also to be seen in the 'Triumph of Scipio' at the same gallery, as also in the Hampton Court 'Triumph.' Where the pictures are intended to be placed above the level of the head, this expedient is in every way legitimate; and though the device may be objected to on the ground that the feet of those persons in the picture who do not occupy the extreme front of the field are concealed, this trifling objection is often more than counterbalanced by an extraordinary brilliance of perspective effect, and by an added dignity in the subject. The device



(Padua. Photo. Alinari.)

St. Giacomo.

By Mantegna.

is naturally more often attempted in those pictures which have marked architectural accessories than in others; but I think that its effect was first brought home to myself with force by the picture of 'The Syndics,' by Rembrandt, in which the gradual discovery of the spectator that his eye is below the level of the table-top, around which the Syndics are sitting produces an almost magic effect of exaltation in the subject. In fact, one looks up to it.

There is a curious touch of architectural archæology in the picture by Mantegna, from which I am now digressing.

High up on the pilaster which forms the centre of the background there occurs on a patera the inscription:—

L. VITRUVIUS CERDO ARCHITECTVS.

This is no other than the writing which, to the delight of the Veronese, was found to be incised upon the ancient archway in their city, known as the Arco dei Gavi. It was for a long while cherished as the authentic mark of the great Vitruvius, and even in the seventeenth century was adduced as a claim that Vitruvius was a man of Verona.

But the discrepancy of the names (CERDO should be POLLIO), and the discovery that the arch exemplified in its detail a solecism which Vitruvius expressly condemns, put an end to this interesting belief. Vitruvius, however, still figures among the busts of Verona's great ones, and in the eighteenth century, the Veronese, though consenting to disown Vitruvius as the architect of their ruined arch, assumed that it was the work of a freedman pupil of their deposed hero.

I now have a word to say about the 'St. Sebastian,' which is my third and last example of the work of Mantegna. It is not Mantegna's only expression of the subject, he handled it twice or thrice, perhaps oftener, and a picture of the same martyrdom, which is at Aiguebelle, is, in its architectural energy, a very close rival to our present example. I have put this 'St. Sebastian' last of my choice of Mantegna's work, meaning last to be best, and hoping to bring out, with the force of climax, its supreme achievement in the union of hallowed suffering and faultless design; but as I write with the photograph of the picture beside me, I feel almost driven to leave its message untempered by any faltering commentary of my own. What are we to take as its meaning? Shall we see in it ruined Rome contrasted with triumphant faith? Is that marred stonework, that shattered statuary, to stand for the breaking down of the old powers of the world and its old sad heathen joys before the new light and the brightness of Christian pain? Perhaps: and yet the opposite interpretation, which it may bear without contradiction, is as true and as helpful.

That column and disordered archivolt, the dismembered pier and crumbling entablature, what are they, when we come to look longer and more thoughtfully, but another Sebastian—a stone imago or antitype of the pierced triumphant saint who leans dying* against them? The two brutish bowmen, who are striding nimbly out of the picture, see in the horrid work they have left behind them a ruined body tied to a ruined stone; but we, who can see in the torn flesh of the saint a victory that beautified even his spoiled limbs, can see also in the poor mutilated masonry some counter-part of the force which makes butchery into martyrdom, and prizes so fair a death above the fairest life. Not every mass of sundered stone would tell us such a tale; but that expressive fragment of a well-recognised traditional motive, a scrap witnessing by its bits of curve and relics of moulding the whole story of its creator's intention: surely it is no background merely, no tag of picturesque archæology, but a clear allegory of ordered purpose persistent through death. Reject this reading if you will, as overwrought, but, looking at the work with sympathy and knowledge, you cannot fail to see in that juxtaposition of noble stonework to noble humanity, either a lesson of sublime contrast or one of equally sublime affinity. And perhaps, for all their contrariety, the two lessons co-exist.

* I am quite aware that St. Sebastian survived the arrow-wounds.

(To be continued.)

Art Sales of the Season.—I.

JAMES SMETHAM rightly held that every picture, large or small, gives delight to those to whom it will or can give it, whether the painter receives therefor £1,000 or nothing. The true reward of the artist is not in obtaining so many pounds sterling, but in giving forth that delight, himself enriched in the measure that he enriches others. Hence of necessity it leads to many confusions to attempt to express in terms of the market-place the worth of objects whose vitalising principle is one not of getting and holding, but of pouring forth rejoicingly and for the good of all. Yet a survey such as the present must be confined practically to the financial aspects of the transfer from hand to hand, from country to country, of æsthetic treasure. And let it be remembered that things of beauty have, during their passage, a transmuting influence. After all, then, none is called on merely to merchandise what is precious.

Since January, pictures with an aggregate money-value of several hundreds of thousands of pounds have appeared for judgment before what some regard as the most impartial of tribunals: that over which, ivory hammer in hand, the auctioneer presides. Withal, a calm review of the sale-season makes it clear that, if a sense of proportion is to be preserved, the use of the epithet great would be unwarrantable. True, there have been many stirring contests, and the gross result in £ s. d. has a formidable look. In the main, however, dealers, connoisseurs and wealthy collectors—and it is not unnecessary to distinguish—have had to rest content with what half a century ago would have been

accepted as little more than crumbs from rich feasts whereto our ancestors were bidden. The six most important single properties dispersed during the seven months at Christie's are as follows:—

SINGLE COLLECTIONS, JANUARY–JULY, 1905.

Property.	Lots.	Total.
Louis Huth, deceased. May 20	145	£ 50,452
Lord Tweedmouth. June 3	52	49,441
Lawrie & Co. January 28... ..	118	34,889
Lady Ashburton, deceased. July 8	17	30,397
C. J. Galloway, deceased. June 24–7	422	23,287
John Gabbitas. April 29	147	10,363
Total	901	£198,829

In 1904 the corresponding figures were 1,364 lots, total £171,839; in 1903, 776 lots, with an aggregate of something like £170,000. Mr. Louis Huth, whose name first appears, was a son of Frederick Huth, who came to England from Spain in 1809 and established the City firm of F. Huth and Co. Three brothers were eminent collectors. The eldest was Charles F. Huth, whose art possessions came under the hammer in 1895 and 1904 (ART JOURNAL, 1904, p. 330); Henry Huth formed a library, still, happily, intact, which ranks with the finest private collections in this country; for long Louis Huth was known as a man of discriminating taste, nay, as one with an instinct for what is

excellent, even though the vogue of the moment might not endorse his view. For instance, he secured characteristic works by Morland long before the genius of "dissolute George" was recognised by the public. From time to time he disposed of treasure—of Hogarth's 'The Lady's Last Stake,' for which he gave £2,500, to name one picture only—but the fear that most of the attractive things had gone proved groundless. Lord Tweedmouth, who in 1893-4 was chief Liberal Whip, disposed not only of fifty-two pictures, practically all by British masters, but—to Sir Ernest Cassel for something under £100,000—of the fifty years' lease of Brook House, Park Lane, built three or four decades ago from plans by T. H. Wyatt, and of the wonderful collection of Wedgwood formed at Guisachan, Beaulieu, by the first Baron Tweedmouth. Seldom, if ever before, in January, has so important a picture sale been held at Christie's as that consequent upon the dissolution of

partnership in the well-known firm of Bond Street dealers, Messrs. Lawrie & Co. On p. 281 some details appear of the sale of Lady Ashburton's pictures on July 8th. The gallery of the late Mr. C. J. Galloway will be remembered chiefly for its long array of works by Mr. E. J. Gregory, R.A., which on the whole sold remarkably well. The Saturday of the Royal Academy Banquet, set apart by custom for modern pictures, was at Christie's less interesting than often before; but if none of the canvases belonging to Mr. John Gabbitas, of Melbury Road and Bournemouth, produced high figures, he owned a rock-crystal biberon which, commercially, electrified the world.

A few other single properties call for mention. On March 4th the eighty-one pictures and drawings belonging to the late Mr. Frederick Elkington, of the well-known family of silversmiths, made £3,749; on March 11th the 153 modern works of Mr. M. R. Cotes, ex-Mayor of Bourne-

TABLE OF 42 PICTURE-LOTS 1,400 GUINEAS OR MORE.

ARTIST.	WORK.	SALE.	PRICE. GNS.
1 Van Dyck...	{ Charles I., 84 × 49. Henrietta Maria, 83 × 49. Offer of over 20,000 gs. } refused, 1903	Ashburton (July 8)	17,000
2 Raeburn	{ Lady Raeburn, 58 × 44. Circa 1795. R.P. (Raeburn, 1877, 950 gs.; Heugh, 1878, 610 gs.; Andrew, 1887, 810 gs.)	Tweedmouth (June 3)... ..	8,700
3 Reynolds	{ Countess of Bellamont, 94½ × 63½. 1778. O.P. 150 gs. (Harrison, 1875, 2,400 gs.)	Tweedmouth (June 3)... ..	6,600
4 Botticelli	Virgin and Child with Angels, 49½-in., circle. R.P.	Ashburton (July 8)	6,000
5 Hoppner	Lady in white, 30 × 25. R.P. for size	Collins (June 3)	5,800
6 Gainsborough	{ Vestris the elder, 28½ × 23, oval. R.P. for man's portrait by G. Broderip, 1859, £101, ? same)	Louis Huth (May 20)	4,550
7 Raeburn	{ Self-portrait, 35 × 27. Circa 1815. Bought for National Gallery of Scot- land. (p. 295). R.P. for man's portrait by R. (Raeburn, 1877, 510 gs.; Andrew, 1887, 510 gs.)	Tweedmouth (June 3)... ..	4,500
8 Romney	The Horsley Children, 49 × 39. 1793. O.P. 100 gs.	Cumming (May 6)	4,400
9 Morland	Dancing Dogs, 28½ × 24. R.P. for single work	Tweedmouth (June 3)	4,000
10 Hoppner	Lady in white, 29 × 24½	Tweedmouth (June 3)... ..	3,750
11 Raeburn	Mrs. Oswald, 29½ × 24½. R.P. for size. (Gibson-Craig, 1887, 200 gs.)	Tweedmouth (June 3)... ..	3,600
12 Romney	Mrs. Methuen, 29 × 24. 1784. O.P. about 20 gs.	Methuen (May 6)	3,400
13 Rembrandt	A Sybil, 38 × 30. (Barnet, 1881, 260 gs.)	Lawrie (Jan. 28)	3,200
14 Crone	Landscape with figures, 53½ × 38½. R.P.	Louis Huth (May 20)	3,000
15 Gainsborough	Lady in white and gold, 35½ × 27	Louis Huth (May 20)	2,900
16 Romney	{ Lady in white, 29 × 24. (Not Princess Amelia, as catalogued). O.P. about 25 gs.	Capel Cure (May 6)	2,800
17 Hogarth	Assembly at Wanstead House, 25 × 29½. 1728. R.P. O.P. about £100	Tweedmouth (June 3)... ..	2,750
18 Corot	River Scene, 17½ × 23½. R.P. (Cost Mr. Huth about £300)	Louis Huth (May 20)	2,650
19 Romney	Lady Emilia Macleod, <i>née</i> Kerr, 30 × 24½, oval. 1779. O.P. 18 gs.	Handcock (May 6)	2,600
20 François Clouet	Henri II., equestrian, 61 × 53. <i>c.</i> 1559. R.P.	Lawrie (January 28)	2,300
21 Cuypp	Landscape with dead birds, 46½ × 66½	Lawrie (January 28)	2,200
22 Rembrandt	The Evangelist, 40 × 33. (Emmerson, 1854, 20 gs.)	Lawrie (January 28)	2,100
23 Gainsborough	Indiana (Di) Talbot, 35½ × 27½	May 6	2,000
24 Corot	River scene, 14 × 20½. (Cost Mr. Huth about £300)... ..	Louis Huth (May 20)	2,000
25 Morland	{ Morning: Higglers preparing for market, 27½ × 36. (Wigtown, 1810, 49 gs.; cost Mr. Huth 55 gs., 1861)	Louis Huth (May 20)	2,000
26 Reynolds	Simplicity: Miss Theophila Gwatkin, 30 × 25. (Russell, 1884, 160 gs.)	Tweedmouth (June 3)... ..	2,000
27 Lawrence	Lady Elizabeth Whitbread, 30 × 25	July 8	2,000
28 Romney	Hon. Mrs. Beresford, 30 × 25. 1779-85. O.P. with Miss B. 50 gs.	May 6	1,900
29 Metsu	Lady in blue and white, page and maid, 19½ × 16½. R.P.	Lawrie (January 28)	1,850
30 Reynolds (? Cotes)	Miss Anne Dutton, 50 × 40	Tweedmouth (June 3)... ..	1,800
31 Van Dyck... ..	Charles I., Queen, and two sons, 75 × 93	Lawrie (January 28)	1,700
32 Constable	Salisbury Cathedral, 28 × 36. Sketch for S.K. picture	Louis Huth (May 20)	1,700
33 Raeburn	Mrs. Francis Fullerton, 35 × 27	July 8	1,700
34 Van Marcke	Cattle in pasture, 38 × 51. R.P.	Lawrie (January 28)	1,650
35 Corot	La Chevière, 23½ × 19. (July 2, 1898, 1,600 gs.)	Gabbitas (April 29)	1,650
36 J. F. Lewis	Commentator of the Koran, 25 × 30. (Bowman, 1893, 2,550 gs.)	Louis Huth (May 20)	1,650
37 Watts	Daphne, 74½ × 23½. R.P.	Louis Huth (May 20)	1,650
38 James Ward	Giorgina Musgrave as a child, 34 × 27. R.P.	May 6	1,600
39 A. Nasmyth	Robert Burns, 15½ × 11, oval. (Since bought by Lord Rosebery, 2,000 gs.)	Cathcart (June 3)	1,600
40 Bernardino Licinio	{ Young man with hand on a skull, 29½ × 24½. Catalogued as by Giorgione.) R.P.	Ashburton (July 8)	1,600
41 Raeburn	Anna Maria, Countess of Minto, 29 × 24½	Elliot (June 3)	1,550
42 Carlo Crivelli	{ St. George, 38 × 12½; St. Dominic, 38 × 11½. R.P. (Bromley, 1863, 148 gs. ? same)	Ashburton (July 8)	1,500
		Total	£140,595
Gainsborough	{ Duchess of Devonshire and daughter, in landscape, 19½ × 13. Black-and- white chalk. Bought by Mr. Huth of Henry Leggatt, years ago, 15s. ... }	Louis Huth (May 20)	gs. 1,000

NOTE.—O.P. original price received by artist. R.P. record price at auction in this country for a picture by artist. Details within brackets relate to former auction prices of identical picture.

mouth, £8,669; on April 1st the 148 modern pictures and drawings of the late Mr. Abraham and the late Mr. Joseph Mitchell, Bowling Park, Bradford, £8,603; on May 6th, the eighty-nine works, mostly by Old Masters, belonging to Mr. Francis Capel-Cure, £6,992; on May 13th, forty-seven works of the late Mr. Charles Neck, £6,969, including several examples by Linnell, which in 1890 were bought in.

To pass from properties to particular pictures, those which have fallen to bids of at least 1,400gs. are considerably in excess of 1904.

Last autumn (*ART JOURNAL*, 1904, pp. 330-331) a table appeared of thirty-four pictures which came under a similar classification, these totalling £99,802. In December four others were sold, bringing the figures for the whole year up to thirty-eight pictures, £112,507. During 1903 thirty-six picture-lots—one cannot strictly say "pictures" when, as sometimes happens, two or more are offered together—came within the range of the 1,400 gn.-minimum; in 1902 but eighteen; in 1901, twenty-one; in 1900, twenty-three. We have to go back to 1895, the year of the James Price, the Lyne Stephens, the Montrose, the Craven, the Clifden, and other important sales to discover a list as long as the present one. Ten years ago it comprised forty-five entries, with Gainsborough's 'Lady Mulgrave,' 10,000gs., at the top.

Analysis of the table shows that in detail as in aggregate the Huth and the Tweedmouth collections are prominent. Nine of the pictures (£23,205) come from the Huth Gallery, nine (£39,585) from the Tweedmouth, these thus accounting for £62,790, or almost a moiety of the total. In 1904 examples by British portraitists were the overwhelming feature—twenty-eight such fetched £83,107. This season just half the entries—twenty-one—relate to British portraits; there are seven other works by native artists, and fourteen by painters of foreign schools, counting Van Dyck among them. Millet—whose enchanting *L'Amour Vainqueur* was for weeks on view at the Grafton Galleries—Troyon, James Maris, to say nothing of masters of earlier times, like Titian, whose 'Pietro Aretino' would have provided a sale-room incident of real importance, are unrepresented; nor this year is there included work by a single living painter, whereas in 1903 we had Sir Lawrence Alma-Tadema and Matthew Maris, J. C. Hook, Dagnan Bouveret, Peter Graham. Though it may be conceded that the verdict of the auction-room is impartial, it is an impartiality related closely to the predilections of the moment, and hence often paying little heed to æsthetic qualities which endure. In the nature of things, "the market" follows in the wake of intelligent criticism, intelligent appreciation; it cannot do pioneer work. For instance, the "verdict" on Raeburn's portrait of his wife twenty-seven years ago was 610 gs., now increased to 8,700 gs., while the same artist's presentment of Sir Walter Scott as a young man, bought in in 1865 at £3 5s., realised 1,000 gs. The impartiality consists in a knowledge of the maximum, beyond which it were unwise to go. Vast sums of money are nowadays amassed by private individuals in commerce and finance, and as the floating supply of pictures of the first, second, or even third rank diminishes, prices tend to rise to a level which old-fashioned collectors, taking insufficient heed of altered conditions, regard as perilous.

Twice only before at auction in this country has a picture-lot changed hands for a larger sum than that paid for the pair of portraits, No. 1. In 1900 a syndicate of dealers gave £24,250 for the authoritative pair of Van Dycks, which, subsequently, the Berlin Museum had the wisdom to acquire; and in 1903 four decorative panels by Boucher, now in the Park Lane house of Mr. J. B. Robinson, brought 22,300 gs. At the Novar sale in 1878, Raphael's 'Madonna dei Candelabri' was withdrawn at 19,500 gs. With the Ashburton portraits valued at £17,850 one speculates as to the present worth of the Charles I. equestrian picture by Van Dyck in the National Gallery, acquired from the Duke of Marlborough in 1885 for £17,500, it having been sold for £150 in 1649, when the king's treasures were dispersed, and of the wonderful series of full-lengths at Panshanger from the same hand—the Balbi children among them—unsurpassed anywhere but at Windsor. The spectacle of tens of thousands of pounds willingly paid for works with no claim to paramount rank will cause the public increasingly to rejoice that our national possessions are already so considerable.

As far as possible the list has been made self-explanatory, and it seems only necessary to direct attention to one or two features. By virtue of No. 2—reminiscent somewhat of the lovely 'Mrs. Campbell of Balliemore' in the National Gallery of Scotland (p. 296)—Raeburn, as far as auction sales in this country are concerned, takes a sixth place among portraitists. Before him in this commercial procession come Hoppner, with 'Louisa, Lady Manners,' 51 × 41 in., 14,050 gs. in 1901; Gainsborough, with 'Maria, Duchess of Gloucester,' 35½ × 27½ in., 12,100 gs. in 1904; Van Dyck, with the portraits of a Genoese senator and a lady, 80 × 46 in., £24,250 in 1900; Reynolds, with 'Lady Betty Delmé and Children,' 94 × 58 in., 11,000 gs. in 1894; and Romney, with 'Sarah Rodbard,' 93 × 56 in., 10,500 gs. in 1902, against a payment of 80 gs. to the artist. Needless to say, these figures have been often and greatly exceeded in sales by private treaty. If Reynolds is but inadequately represented by No. 3, it is otherwise with Gainsborough in No. 6. When it was in the possession of Sir Robert Peel, this portrait of Vestris was spoken of by a friend of the artist as "one of the most elegant and life-like paintings" he had ever seen, and in truth it is no less exquisitely delicate than finely chiselled. Save for Velazquez's 'Philip IV.' (1882, 6,000 gs.), and Rembrandt's 'Nicholas Ruts' (1898, 5,000 gs.), the sum paid has perhaps never been exceeded under the hammer for the portrait of a man. And this suggests the reflection that the collector who to-day has the courage to buy excellent men's portraits by British masters at the moderate figures which often rule will in due time, should he so desire, reap an ample money reward. To cite one case, Reynolds's beautiful presentment of Charles James Fox as a young man, greatly admired at Burlington House in 1904, went through the auction mill at no more than 520 gs. Looking at the original prices or the earlier auction values of many of the pictures on the table, the question arises, Where are the Gainsboroughs, the Reynoldses, the Raeburns, the Corots of to-day? They are by no means easy to discover.

Many other pictures have, of course, reached the "delectable limit of four figures," among them Hogarth's 'Taste in High Life' (1,250 gs.), for which Miss Edwards

of Kensington paid him 60 gs.; a waterfall by Ruysdael (1,250 gs.), 'The Tulip Seller' of Cuypp (1,200 gs.), a portrait of a lady by Moroni (1,000 gs.), and an excellent figure study in pastel, 'The Ballad Seller,' by Daniel Gardner (1,050 gs.). Lowering the limit, mention may be made of two admirable examples by George Stubbs, the only Associate of the Royal Academy who, after election to full membership, failed to deliver a diploma work, and hence died an A.R.A. At the Huth sale his 'Gamekeepers' fetched 720 gs. against 370 gs. in 1868, his 'Labourers' 520 gs. in place of 230 gs. A study of a man in black trimmed with fur, given to Lucas Cranach, 7 × 5½ in. only, begun at 1 gn., crept up to 500 gs.; a purposeful sketch in pastel by Landseer, apparently for 'The Monarch of the Glen,' made 720 gs.; and a small version by Burne-Jones of the 'Pygmalion and the Image' series, 950 gs. Since his death last year the beautiful flower pictures by Fantin-Latour have met with increased demand. In April a 'Roses,' 21 × 27 in., painted in 1887, realised 440 gs., or about ten times the sum he charged for it. Nothing of importance in colour by Whistler has occurred, but in addition to No. 37 on the table Watts has been represented by 'Love and Death,'

one of seven or eight existing versions, 1,350 gs., 'Una and the Red Cross Knight,' 660 gs., 'Sir Galahad,' 600 gs., 'The Dove that returned not,' 580 gs., and 'Russell Gurney,' the theme of the National Gallery picture, 550 gs. A marine, by the late Henry Moore, which went into Mr. McCulloch's collection at 510 gs., establishes an auction record for that artist. Examples by living painters include Mr. J. C. Hook's 'Diamond Merchants,' 860 gs., Mr. E. J. Gregory's 'Boulter's Lock,' 770 gs., Mr. E. Blair Leighton's 'How Lisa Loved the King,' 620 gs., which trebles his former auction record, Lhermitte's 'Fish Market,' 540 gs., and a fan-mount in water-colour, of ballet girls, by Degas, 260 gs.

A number of the more important rises in money value appear on the 1,400 gn. table. Among depreciations are Ary Scheffer's 'Head of Christ,' 36 gs., against 265 gs. in 1874; 'The Cow Byre,' by the late Frederick Goodall, 18 gs. (1864, 81 gs.); and three landscapes by J. Linnell, senr., 1,190 gs. (1890, bought-in, 2,790 gs.).

On the final table a comparison is instituted between the highest prices paid at auction till this year for works by nine artists and those now ruling.

SOME RECORD-PRICED PICTURES.

1905.			FORMER HIGHEST PRICES.			
ARTIST.	WORK.	PRICE. GNS.	WORK.	SALE.	DATE.	PRICE. GNS.
Raeburn	Lady Raeburn, 58 × 44	8,700	Sons of D. Monro Binning, 50 × 40	May 3	1902	6,500
Botticelli	{ Virgin and Child with Angels, 49½ circle	6,000	Assumption of Virgin, 147½ × 89. (Now in National Gallery)	Ham. Palace	1882	4,550
Crome	Landscape with figs., 53½ × 38½	3,000	Yarmouth Water Frolic, 42 × 68. (Bishop of Ely, 1864, 280 gs.)	Selwyn	1894	2,600
Hogarth	{ Assembly at Wanstead House, 25 × 29½	2,750	Gate of Calais, 31½ × 37½. (Charlemont, 1874, 900 gs. Given, 1895, to National Gallery, by Duke of Westminster)	Bolckow	1891	2,450
Corot	River Scene, 17½ × 23½	2,650	St. Sebastien, 50½ × 33½. 1853. (Paris record: "Le Lac du gard," £11,000)	Milliken	1903	2,300
F. Clouet	Henry II., 61 × 53	2,300	Catherine de Medicis and Children. (1842, £90; 1861, 57 gs.; 1892, 270 gs.)	June 6	1896	450
Metsu	Lady, Page and Maid, 19½ × 16½	1,850	Lady in puce, 8¾ × 7¾. (Theobald, 1851, 120 gs.)	Adrian Hope	1894	1,200
Van Marcke	Cattle in Pasture, 38 × 51	1,650	Homestead, 21 × 32	Grant Morris	1898	820
J. Ward	Miss Giorgina Musgrave, 34 × 27	1,600	Gentleman, Horse and Dog	Briggs	1894	300

It is not unimportant to recall that in 1808 Raeburn's price for a full-length portrait seems to have been 20 gs., which by 1815 was raised to 30 gs., and that in the early 1840's no one

would give more than £10 or £20 for the finest example by "Old Crome." Nor is it so many years since admirable Corots were to be picked up for the proverbial old song.

Art Handiwork and Manufacture.*

THE arts that have most deeply impressed themselves on the imagination as figures of primitive creation are naturally those which are practised in closest relation with the materials and agencies of nature. The poet's mind of every age, looking on things below as the image of things above, has found the symbol of a greater purification in those processes which subjected to the agency of fire the clay or the metal stored in the veins of the earth. From the melting and casting of the ingot to the last process of the metal-worker's art the beauty and force of the actions of the craftsman, thus dealing through fire with the hidden treasure of the earth, proved fit images of high truths. So

of the potter's craft, fashioning the clay on the revolving wheel and submitting it to the furnace.

By right of their essential beauty and power these processes won recognition as symbols of the highest operations; and if such industries were to lose their intimate association with the creative power of man, and become organizations of mechanical labour, the loss to life would be far greater than the resulting substitution of objects monotonous in shape and colour and surface for the expressive wares of the craftsman. Fortunately, at the present time, there is still the chance to encourage and maintain, in appreciation of the work of living craftsmen, the noble arts of the potter and the worker in metals. Whether that will be so in the near future does, however, appear

* Continued from page 292.



Bonbonnière in Silver and Ivory, the base set with precious stones.

Designed and executed by J. Paul Cooper.

doubtful, especially in the case of potters, who, of all craftsmen, need most the co-operation of an intelligent public to enable them to carry on their work in faithfulness to an ideal.

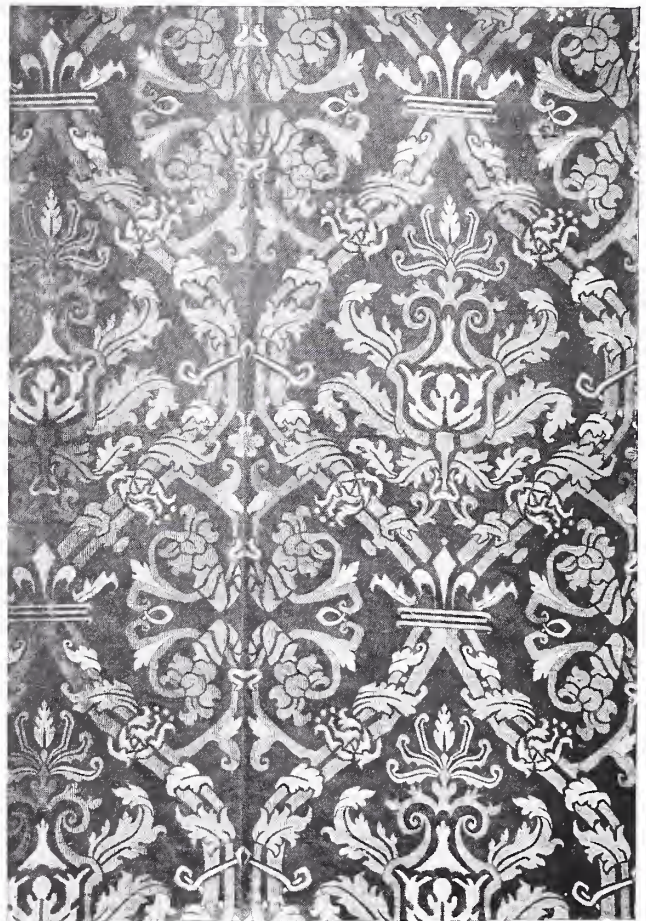
For it is only the potter who must submit the finished work of his hands to fiercest fire, and work always with the possibility that his finest pieces, perhaps the skilled labour of weeks, may be spoiled at the last in the ordeal of firing. This risk is, of course, minimised where artistic potting is part of a factory scheme, and the pieces of value are fired with a mass of commoner stuff which takes the chief risks of the kiln. Moreover, where the choice work is only a subordinate activity, it is still further safeguarded by the fact that firing is a constant process, a routine matter, where failure is almost excluded. But take the case of the individual craftsman, with creative ideas not to be satisfied with ornamenting work shaped by another, or working within conditions that make art something additional to the scheme of production, and one sees the full difficulty and precariousness of the undertaking. Yet only from such a craftsman, shaping and colouring the clay under the control of his own invention and skill, is any masterpiece of potting to be looked for that shall be worthy to represent modern pottery among the fine ceramics of other ages and nations.

Such pottery has for the last thirty-three years been made at Southall by the Brothers Martin, and no better illustration of the difficulties that beset the realization of an ideal in clay could be found than the story of those years of strenuous labour. Martin-ware, as it is hardly



Oak Wardrobe.

Designed by Ambrose Heal.
Made by Heal & Son.



Three-coloured Tissue on Silk Canvas ground.
Spanish design of the sixteenth century.

By Warner & Sons.

necessary to say, is salt-glazed stoneware, that product of clay and rocks which alone will stand fire fierce enough to volatilize salt, thrown into the kiln through the upper openings, so that, from its decomposition, the soda, meeting with the free silica in the clay, combines in silicate of soda to coat



Examples of Martin Ware.

the body with the beautiful sympathetic gloss of salt-glaze. In this intense furnace the pots have no protection, for, as they must be exposed to the vapour that is to glaze them, it is plainly impossible to protect them from the fire.

If one realizes that the pots which fill the kiln, and take this risk, are each of them a work of art, that many of them are pieces of original modelling or enriched with modelled or painted or engraved decoration, one sees the precariousness of the craft in days of cheap mechanical replicas. But the replica, however ornate and imposing, is not a work of art, while a small Martin pot, the sensitive shape harmonising with some tender or full colour, recalling rare colours of nature, is that; while some of the more ambitious work is a triumph of inventive craftsmanship fit to be esteemed as something not common at any time, and rare indeed at the present.

Thirty years ago the public apprehended even less than to-day of the difference between the work of the craftsman and of the factory, and when these four brothers began to make Martin-ware, there was no easy market for their arduous and eager work. In 1872 Mr. R. W. Martin, the eldest of the brothers and a sculptor by profession, made an arrangement with Mr. Bailey, then owner of the historic

Fulham pottery, made famous by the Dwrights, to revive art potting there; but this preliminary enterprise did not last long, and the brothers had to start throwing and firing for themselves. This proved to need enthusiasm and

determination of no common kind, and the work was carried through in the face of much discouragement. Mr. Walter Martin made his wheel, and made himself master of it; he then built a small experimental kiln, and later refitted and adapted a disused crucible kiln which they hired for a short time. Finally, the brothers moved to Southall and began the complete production of their ware, only to find that if the work was to represent the



Silver Brooch.

Pendant in Gold and Mother of Pearl.

Designed and executed by J. Paul Cooper.



Polished Mahogany China Cabinet, with silver hinges. Leaded glass panels and doors. Translucent enamels in panel at back.

Made by J. S. Henry.



Hair Ornament, with design of the four elements in silver.

Designed and executed by J. Paul Cooper.

Mr. J. Paul Cooper's jewellery and metalwork, as well as his work in shagreen, have a high place among work which is an energy reclaiming to beautiful service the precious materials vulgarised by the manufacturer of trade "plate" and jewellery. The little figure in the nautilus boat against the space of shell, like a delicate sky, with the three pearls beneath the keel, the silver brooch with its burgeoning branches, are simple inventions in materials whose beauty is enhanced by the service of the idea. In the triple circles of the comb, interlaced with the strong flame like a tree whose earth-nourished growth is the tree of the triple branches, the four elements are symbolised in a consent of geometrical design with the idea symbolised that is a pattern of appropriate expression. The bonbonnière, like Mr. Cooper's work in shagreen, is a colour invention; the rough ivory, the silver of bramble branches, of the cup, and of the beaded settings of the jewels at the base, as well as the jewels, realising an idea of harmonious colour prepared to receive addition from colour of fruit in the bowl. These four objects, each so distinct, suggest something of an art that has the vitality of inspiration, bringing always new material from the actual and intellectual spheres of the artist's domain.

ideas that had carried them forward, it must be at the cost of all ambition but that of doing the best, with the reward of being able just to maintain the work for that end.

In Brownlow Street, off Holborn, where Mr. Charles Martin has a store of Martin-ware, there is evidence enough that this purpose has been maintained; though fully to appreciate the beauty and variety of the best pieces from the South-all kilns, more than one visit is needed. For its quality makes no parade. Even where the greatest labour has been given, and the vase has taken on the image of unsparing and intricate invention, the effect is unobtrusive and only by the knowledge that comes from possession is the scope of this art fully apprehended. Of simpler pieces, seemingly unlaboured interpretations of ideas of restrained form and delightful colour, the illustration (p. 309) gives some examples, though all such reproductions badly need the beauty of colour and surface essential to the originals.

A Technical Fallacy.

By L. R. Garrido.

ON visiting the recent exhibition of Whistler's work in Paris, I was struck with the change that has taken place in most of the canvases I had seen before, and with the colour-poverty and lack of depth of others I had heard vaunted for their luminous transparency.

To the observant and practised eye there is abundant proof of this alteration, and ample reason for it at hand: *with few exceptions, all his pictures have been painted on a dark ground and with little impasto.* If one considers the nature of the medium, the inevitable consequence of such a practice will be understood.

Oil-paint, when wet, is like a jelly, and is then at its best; as it dries, and flattens down into a thin skin of horn-like consistency, it loses some of this brilliancy, but becomes more transparent, *allowing what it is painted on to show through.* We painters have all seen an old study, carefully covered over with an opaque coat of white paint to prepare it for a fresh study, gradually come through as a faint silhouette in a few weeks or months.

Many well-known pictures attest the same principle, where an object, insufficiently covered over, has come to light again: Velazquez' eight-legged horse in the Prado, Titian's ghostly columns in the Louvre, and even in one of Whistler's river scenes a barge has bobbed up again serene after being consigned to a watery grave by the hand of the master. These are extreme cases of careless technique.

All this proves that a certain amount of light must penetrate through the skin of paint to the ground it is on; *if that is light, the rays will be reflected back, so that before they reach the eye they will have passed twice through the pigment, and add that much to its brilliancy; if, on the other hand, the ground is dark, the rays which get to it will be absorbed, not reflected back, and the colour of that paint will be that much the poorer.*

This drying and thinning of the coat of paint goes on for years, and according to the ground it is on, so the picture is improved or impoverished. The Old Masters knew this, and underpainted their pictures according to their requirements. Modern painters, with very few exceptions, think of anything but the nature and virtue of the medium they use, and the results of this ignorance or carelessness can be seen in any gallery of modern pictures, which works, a few months or years after they are completed, assume a grey and dull appearance that no varnish or time will remove.

It would seem incredible that so keen an intellect as Whistler's should fall into such an elementary error, did one not know what his temperament was—a man who most evidently indulged his moods, and thought it right for an artist to do so. He would naturally shirk the unpleasantness of a glaring white canvas, preferring to it a tone which gives immediate results, and on which those pale and easy harmonies he loved showed to much advantage by contrast.

It is his earlier paintings, such as the "Piano" picture, which have best survived, having apparently lost nothing of their depth and brilliancy. *These were much more heavily painted, and not on a dark ground.*



(Photo. Gulmez.)

S. Sophia, Constantinople.

Byzantine Craftsmanship.—I.

By Edwin F. Reynolds.

TO all nations is given the necessity of expressing their life and aspirations in their art. Between the abstract need or imaginative ideal and the natural materials available for their outward expression lies the gulf between spirit and matter; and to the craftsmen of all ages is given the problem of fusing the opposite elements into the union of a vital art. The quality of the art is utterly dependent on this dual relationship, and the craftsman works entirely under its inspiration and restriction, his craftsmanship being a complete harmony of the two conditions.

Byzantine art was essentially the product of a fine craftsmanship. The growing appreciation of its real significance, historical and æsthetic, supplies one of the latest and most interesting chapters of modern criticism, and incidentally is an indication of the changed view with which we have come to regard the function of art and its relation to the common life.

Historically, Byzantine art holds a position of almost

dramatic significance. During a time when the floods of barbaric invasion had almost extinguished the light of Roman culture elsewhere, Byzantium, the child of Rome, preserved its precious heritage in continued life. Its art was the only great school to fill the gap between that of Rome and the beginnings of our Northern Gothic, and for 500 years Constantinople was the centre of culture for the whole of Europe. Byzantium lies between the ancient and modern worlds as a strait between two seas, and the stream of her influence permeated all subsequent art just as it had been gathered from all previous art.

Æsthetically, the significance of Byzantine art lay in the regeneration of craftsmanship from the effete tradition of Roman decoration. The Roman craftsman had had an almost unparalleled opportunity for the evolution of a splendid art. He served a people filled with the desire for luxury and display, and the enormous wealth and long-continued power of the empire enabled them to gratify it to the full. With the constructive genius of his race, he



(Photo. Alinari.)

Basilica of S. Mark, Venice.

rapidly developed a fine system of building, grand in scale and free in its adaptation to the manifold demands of a complex society—one thing only was lacking—the imaginative perception to divine the æsthetic possibilities of his building craft. The conquest of Athens had given the admiring Roman a ready-made system of decorative detail, and, regardless or perhaps unconscious of its inappropriateness, he sought to beautify his own buildings with its unintelligent and profuse application. The borrowed finery of column and lintel vitiated the true expression of his own arcuated structure, and to the end of Roman art the æsthetic development of its fine engineering was arrested.

The Byzantine craftsman came of Greek blood, and his natural subtlety of discrimination supplied precisely that quality which had been lacking in the more practical and prosaic Roman character. The working of his influence on the heritage of Roman tradition was at once manifest. He purified the vital power of its buildings from its unrelated and corrupt decoration, he refined and developed its forms, and he evolved the free and intimate expression of its essential grandeur. It is a curious irony of history that the Greek spirit should have removed that burden of Greek forms which had so long oppressed the art of Rome; and the thought naturally turns to compare that early art which raised the perfection of the Parthenon with that later art which inspired the splendour of S.

Sophia. The contrast at once places the significance of Roman art on its true plane. The narrow ideal of the classical Greek, perfect as it was within its narrow limits, could never have compassed the wide æsthetic scope of the Christian Church, and to the Roman craftsman is due that broadening of technical resource which is the bodily counterpart of its spiritual qualities. Thus Byzantine art was no debased Roman style, such as it was until recently regarded, but in reality was its final æsthetic completion.

But the Byzantine Empire was more complex in racial character than a mere fusion of Greek and Roman elements. It included within its borders much of Western Asia, and a tinge of oriental feeling runs through the warp and woof of its art like a brightly-coloured thread. This influence was seen in the freedom and daring of dome-construction, for although the Byzantines had inherited the domical form from Rome, they owed its more familiar use to the East, its natural home. But the more subjective qualities of this influence may be recognised in that preference of pure geometrical form and serenity of surface, that love of resplendent colour and intricate pattern, which distinguishes all Byzantine art. There is nothing of that complexity of form and excitement of light and shade which was induced by our own dull skies, but the broad spaces of the walls and the sweeping curves of the domes were left unbroken, their surfaces glowing with fresco and mosaic.



S. Sophia, Constantinople.

(Photo. Sebah & Joaillier.)



S. Mark, Venice.

(Photo. Alinari.)



(Photo. Brogi.)

S. Mark, Venice.

The social forces which moulded Byzantine art closely corresponded with Roman conditions, and, indeed, there was a keen emulation of the display and stately life of the ancient capital, while an almost fabulous commercial wealth again allowed its realization. But a new and most powerful social influence was added in the Christian religion, and in the Byzantine Church it attained its first full expression. The extraordinary enthusiasm for the new creed was attested by a long series of magnificent buildings, and ecclesiastical development became perhaps the most important phase of Byzantine art. But Christianity also introduced a new quality into art which hitherto had never found utterance. Its appeal was to an emotional and mystical aspect of life which had been almost unknown to the clear intellectual ideal of the Greek or the sturdy realism of the Roman, and it was reflected in a fervent symbolism and an imaginative devotion which heralded the commencement of the mediæval age.

Byzantine art may now be studied only incompletely, for the ravages of time and history have left but its partial and fragmentary record. All the pride of its culture and luxury—the public fora, the royal palaces, the colonnaded streets, the great baths—all have left hardly a memory of their former glory. Little else remains save some few churches, preserved out of reverence for their sacred use, or for their unsurpassed beauty; and it is chiefly the religious phase of Byzantine art that we must be content to know.

Art ever progresses by degrees, experimenting with traditional forms and advancing by those slight accumulating

changes which ultimately produce a revolution. The early history of Byzantine art is a record of the gradual casting aside of Roman decorative corruptions, a slow disentangling of its mixed motives, under the keen intuition of the Byzantine craftsman. This period of preparation and trial consummated in the erection of S. Sophia at Constantinople, 200 years after the foundation of the city by Constantine.

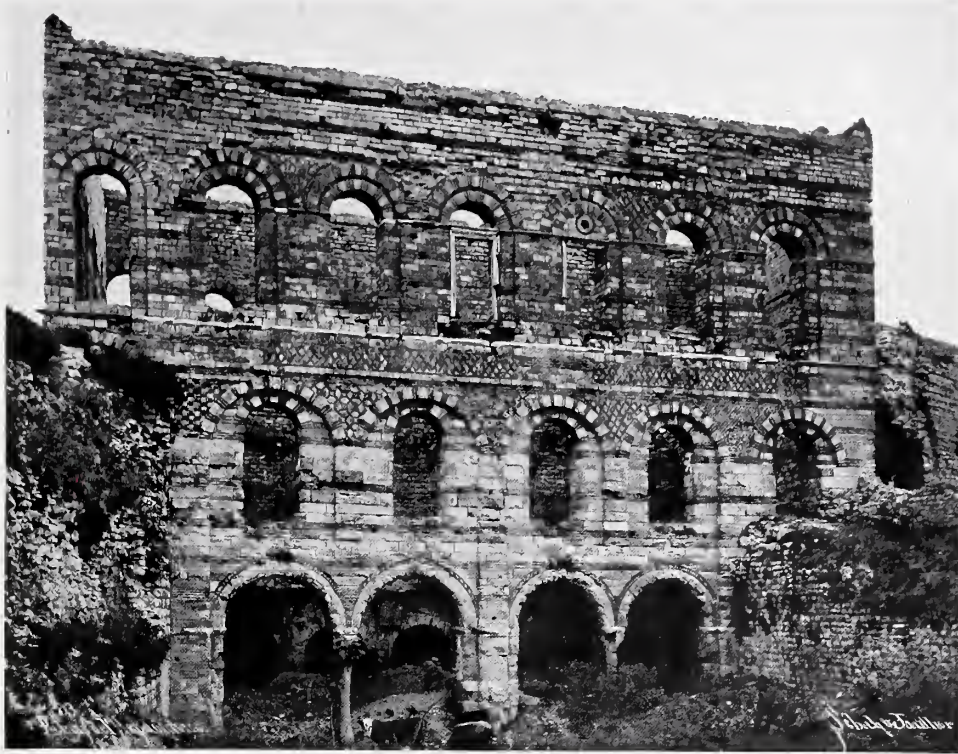
The interior of S. Sophia* is perhaps the most wonderful of those rare achievements of art which seem to touch the highest limit of human expression. It is a unique and well-nigh perfect instance of that subtle balance between abstract aspiration and practical condition which is the essence of fine craftsmanship. The fearless dependence on the æsthetic qualities of structural form—the massiveness of wall and pier, the light grace of shaft and colonnade, the sweeping curve of the arch, the buoyancy of the dome—such purity and candour of building lends an impression of almost natural power and beauty. All the parts are vital with the reality of necessary service, yet at the same time they are infused with an almost poetic meaning. The spacious nave fills the gaze with its amplitude, yet its broad unbroken space was needed for the congregation of the people. The dome spreads over the building like a canopy of the sky, yet only some such form could span so vast a space. Everywhere is the same perfect adaptation, as though the

* No photograph or drawing can convey any real idea of the extraordinarily impressive effect of the interior. The great height and width, as compared with the length, prevent the eye from regarding more than a small portion of the whole at a single glance; and the view reproduced here (p. 316), though taken from the height of the galleries, gives barely a hint of the dome with its ring of innumerable windows.



Painted by Edwin F. Reynolds.

MOSAIC DECORATION : S. VITALE, RAVENNA.



(Photo. Sebah & Joaillier.)

Palace of Belisarius, Constantinople.

ritual needs of worship had been clothed with a garment of masonry.

But a building is more than the expression of its structural forces, and a religion more than its ritual, and all the surfaces of the walls, the vaults, and the domes were covered with a film of glowing mosaic and gleaming marble, adding their splendour of colour and symbolic decoration. Buildings were then the books of the people, and an intense significance was attached to their decoration, which to us has almost lost its meaning. Just as the Gothic craftsman filled his great windows and sculptured his porches with religious instruction, so the Byzantine set his mosaic saints on the domes and vaults of his church, setting forth the symbols of his creed.

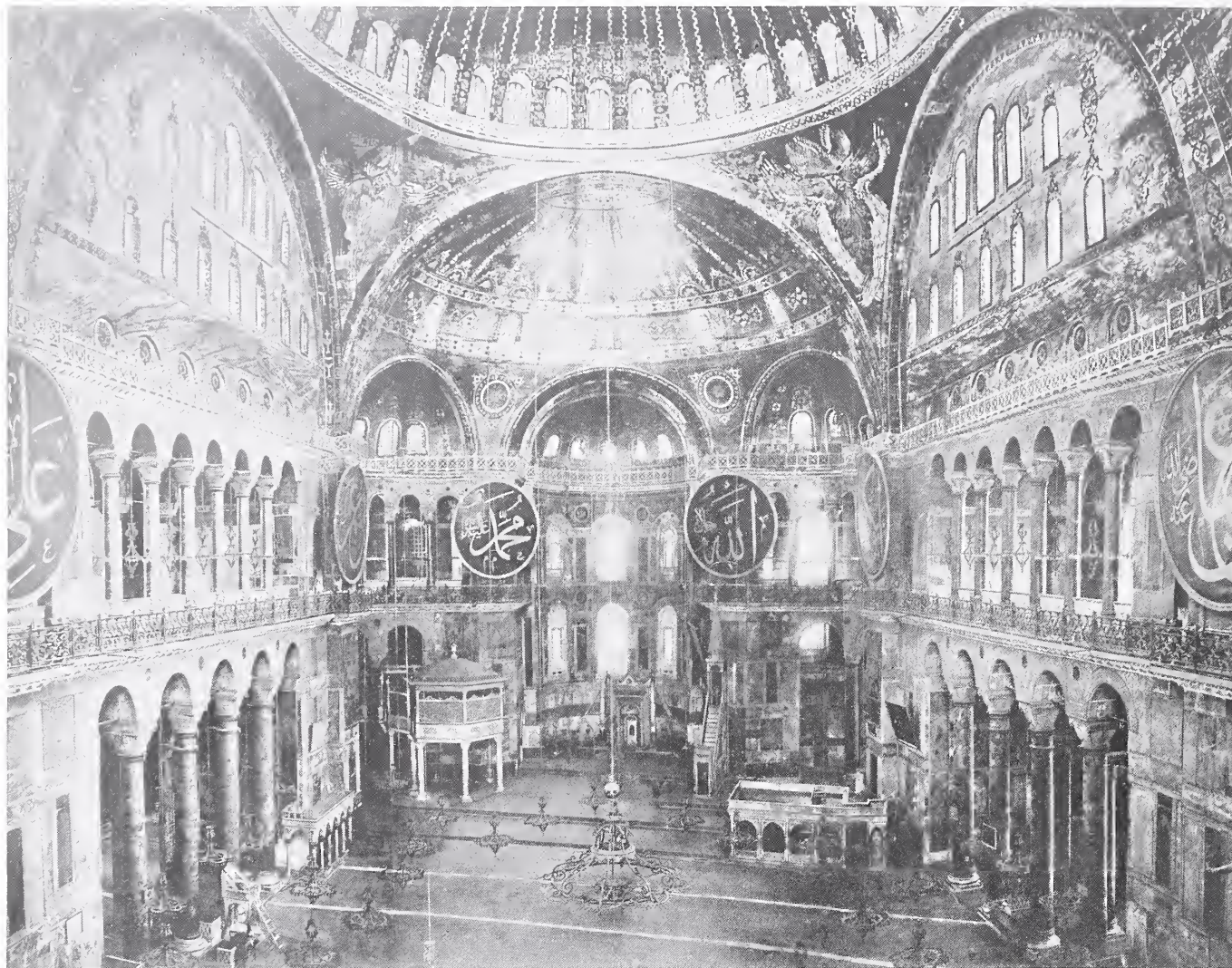
The external aspect of S. Sophia to-day is in strange contrast with the magnificence that yet remains in its internal effect (p. 311). Obscured by the shapeless accretions of later buttressing, dwarfed by the ill-proportioned Turkish minarets, subjected to modern indignities of plaster and paint, the original forms of the church are confused and their beauty of texture concealed. But even now it remains a wonderful instance of the æsthetic power of pure building, independent of decorative adornment. The fine pyramidal outline is the direct expression of those structural forces which sustain the culmination of the dome, and the outward forms follow the inner vaults and arches with most intimate correspondence. No splendour of material, no wealth of decoration illuminates the walls, but the perfect fulfilment of dynamic conditions gives a quality of shapely proportion and austere beauty which is associated with all fine engineering.

S. Sophia is the grand example of the domed Byzantine church, but the needs of Christian ritual were also embodied in a second type of building, the basilican church. S. Appollinare, at Ravenna, may be taken as one of the finest illustra-

tions of this form. A long nave provides for public worship, and aisles are added on either side, in order to increase the space without undue length. The aisles are low, and the main body of the nave rises above them, lit with clerestory windows and covered with a roof of timber. In sight of all, the altar was set at the end of the nave and in the midst of an apse, around which sat the elders of the church. The construction is of the utmost simplicity, and with nothing of the complex organization of a domed church; but its essential expression of repose carries with it no suggestion of baldness. The broad spaces of the walls only give an added value to the richness of the colonnades, and afford a wider scope for the mosaic-worker's craft.

As S. Sophia is the pre-eminent illustration of the first impulse of Byzantine art, so the church of S. Mark at Venice represents its later period. The form of its plan, a Greek cross enclosed with narrow aisles, gives the interior a quality of suggestion and mystery which is almost entirely absent from the spacious grandeur of S. Sophia, and the light and shade of its repeated cupolas has nothing of the wonderful centralization and unity given by the all-embracing dome of the older church. So different are the two churches that they must be contrasted rather than compared, and the soft imaginative grace of S. Mark's seems to be the complement of the masculine power of S. Sophia. The difference of their present condition only adds to this impression, for while S. Sophia retains its grandeur in spite of altered circumstance, the church of Venice has lost little of all its former beauty, and age has but added the glamour of history to its walls. But opposite as they appear in their expressive quality, the same fine craftsmanship is evident—the same appreciation of material, the same close interdependence between constructional form and æsthetic effect.

The contrast between S. Mark and S. Sophia holds with even greater force in their external appearance. While S.



(Photo. Sebah & Joaillier.)

Interior of S. Sophia, Constantinople.

Sophia has become the mere mockery of Justinian's church, the façades of S. Mark are to-day richer by far than at their original building. From its earliest days the church was the vital centre of Venetian life, and each successive age added its offering of adornment until the ancient walls were veiled beneath a sumptuous incrustation of marble shafts and gold mosaic. All this yet remains, mellowed by the passage of time, and stands unique, amazing, beyond the reach of criticism. Here, at any rate, is no Byzantine austerity of structural expression, for all the shafts and carvings have no function to fulfil beyond that of their own unsurpassable grace; but surely none could quarrel with so glorious a fantasy—it would be but the clumsy crushing of a butterfly on the wheel. Here is a revelry of craftsmanship in the luxury of exquisite material and untrammelled fancy, and the church has the semblance of some precious piece of

jewellery, a sumptuous casket of devotion. It is as though the spirit of Byzantine art had passed from its earlier reserve to a final ecstasy of exuberant joy.

Of the rare remains of the secular development of Byzantine art, the Palace of Belisarius, on the walls of Constantinople, is the finest instance (p. 315). The façade rises at the end of a courtyard flanked by the city wall, and a broad slope on one side gives direct approach to the upper floor. The wall is unbroken in breadth, the shallow arches suggest the vaulting of the floors, and there is no further structural condition beyond the necessity of windows. Its decoration has no symbolic interest, but is entirely derived from the qualities of material, the contrasted colour of brick and stone, their banding in alternate courses, their interwoven patterns.

(To be continued.)

WE record with deep regret the death on August 22nd of Mr. Alfred Waterhouse, R.A. He had lived in retirement at Yattendon, Berks., for several years, his architectural work being carried on by Mr. Paul Waterhouse, his son and partner. Alfred Waterhouse was born in Liverpool in 1830, and during his distinguished

career won very marked appreciation by his architectural talent and his personal characteristics. The Royal Gold Medal was conferred upon him in 1878, and he was President of the Royal Institute of British Architects from 1888-1891. His portrait, by Mr. Orchardson (p. 323), hangs in the library of the Royal Institute.

“Where the Light of Asia Shines.”

By Edwin A. Norbury, R.C.A.,

Late Director of the Royal Siamese School of Art, Bangkok.

With Illustrations by the Author.

MANY painters know Egypt and India, and some have spent happy months in sweet Japan; but few, in passing Singapore on their way eastward, have turned a thousand miles from their course to visit Siam. Yet it is worth the necessary expenditure of time and cash to stay in Siam sufficiently long to study its wonderful charms of life and colour.

To a European first arriving in the “Kingdom of the Yellow Robe” the effect is not so much like that of visiting a foreign country as of being transported to a different planet.

It is true that a veneer of European improvements has lately appeared on the surface of things in the capital, but when we get away from this the unspoiled East is before us.

Except lepers and the blind, there are no beggars in Siam, and its happy laughing people know nothing of the weird struggle for existence which is so painful a problem in northern lands.

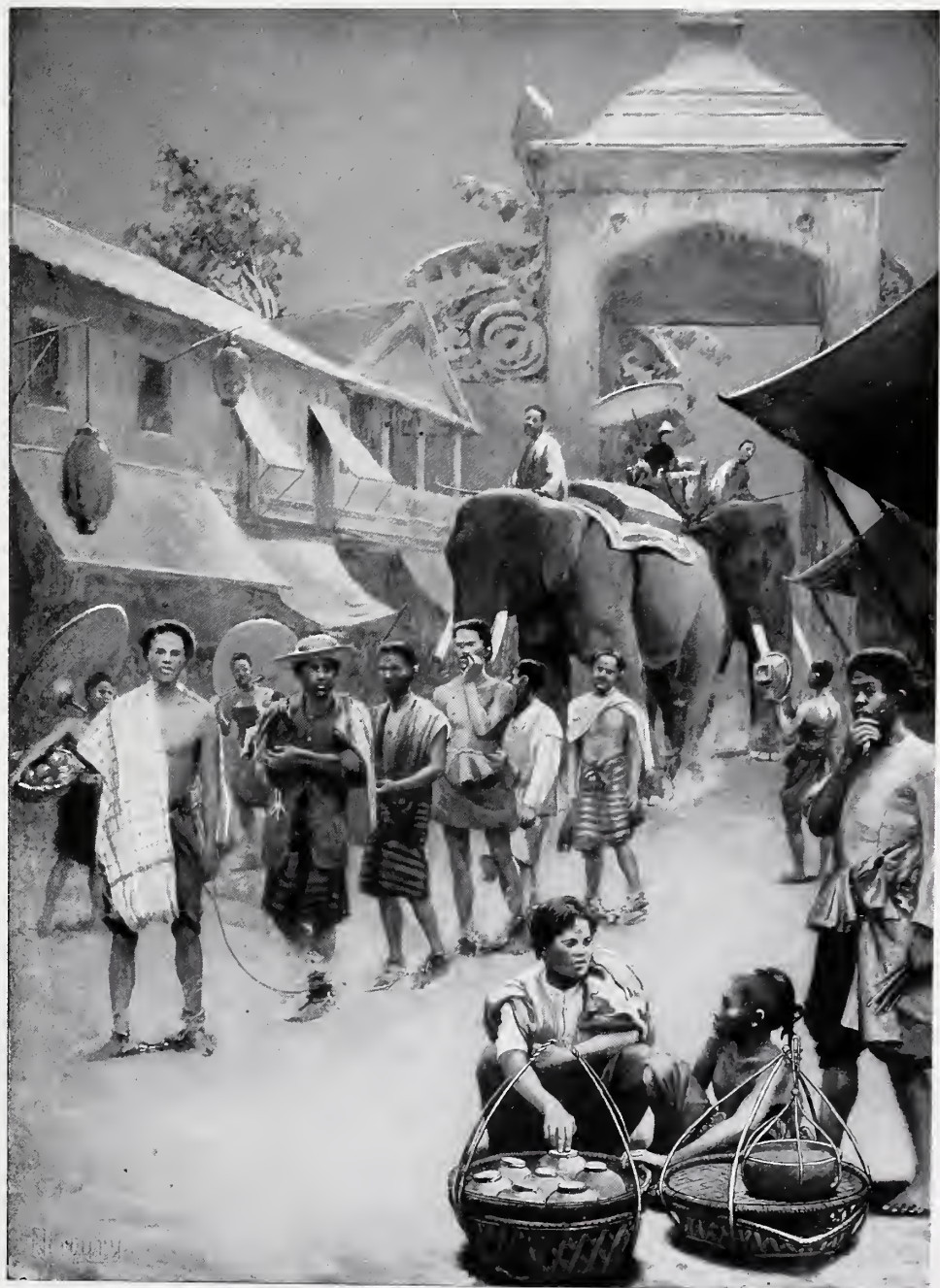
Whether it would affect others as it affected me I cannot say, but everything was so different from what I had seen elsewhere that I spent nearly three months in drinking it all in before I commenced to paint.

Then the conditions under which one had to work were so strange that it was necessary to become somewhat accustomed to them before making a start.

To paint indoors was almost impossible without a specially-constructed studio, because all ordinary rooms are darkened from above by the long sloping roofs and deep verandahs designed to keep out the heat and glare; direct light entering only from points not much above the

floor level, and causing reflections which defeated any attempt to paint at an easel in the ordinary way.

After much experimenting I found that the only possible indoor painting light, to keep out the direct sun's rays, was from a dormer window built into the long roof to face north-west by north.



The Gate of Ghosts, Bangkok.

By Edwin A. Norbury.



A Siamese Rice Plough.

By Edwin A. Norbury.

To paint out-of-doors means facing the terrible glare of mid-day without wearing coloured spectacles, incurring considerable risk from sunstroke, and cultivating a certain

amount of indifference to the attacks of aggressive insects.

It means also, in jungle country, a severe repression of that gentle excitement which naturally arises from a knowledge that one's sketching may at any moment be interrupted by a casual interview with an elephant, buffalo, tiger, panther, boa constrictor, python or cobra. If one has stout boots or gaiters, and stands up to work, it is not necessary to trouble much about tarantulas, scorpions, centipedes or small snakes, though some of the latter are more deadly than cobras. There is one beautiful little emerald green snake six inches long, with a vermilion head, which may drop on us from trees, whose sting is fatal in thirty minutes as against the cobra's two hours.

Monkeys are friendly natives, and vultures have no interest in us until we feel sick.



On the Menam River. The Packnam Pagoda, the "Shrine in the Middle of the Waters."

By Edwin A. Norbury.

To appreciate this condition of things one would need to imagine the inhabitants of the Zoo let loose in Regent's Park, while a landscape painter fixed his easel by the lake and calmly proceeded to paint the opposite bank and trees. He might be interrupted, or he might not.

However, all things considered, the danger of the situation is perhaps rather less than would attend an attempt to paint in the middle of a London street. After visiting many uncivilised places and travelling over some 20,000 odd miles of the earth's surface, I am convinced that London streets are more dangerous than any other part of the world, except perhaps the fighting line of a battlefield or the deck of a battleship in action. If we read in the daily paper



The Great Buddha of Wat Poh.

By Edwin A. Norbury.



Rice Boats coming down the Menam.

By Edwin A. Norbury.



Bangkok, on the Menam River. Wat Chang ("The Temple of Night") during the Rainy Season.

By Edwin A. Norbury.

that 100 people are killed or maimed by tigers every year in some village in India, we conclude that this must be a dreadful place to live in. Yet when we find from police statistics that during the same period 100 people are killed or maimed by omnibuses and cabs outside Victoria Station alone, we think nothing of it. And there are several more murderous spots in London than the various crossings outside Victoria Station.

When one has at last really settled down to the new condition of things, there is so much to paint that the very selection of subjects is almost a distraction.

At every step in the crowded streets are dreams of life, colour, and movement that entrance the eye of the painter of figure subjects, while the ever-varying phases of light and scintillating colour of the rivers, canals, and ricefields fascinate a landscapist.

Two distinct differences between the atmospheric effects of England and of this tropical land are the comparative grayness of the former, where the weak, low sun throws long-cast shadows, and the sky (when it is seen) shows cold and blue between the chasing clouds, contrasted with the almost shadowless effect of the vertical sun near the equator; the wonderful blaze of light on the ground, and brilliant costumes and rich skins of the people, coupled with the deep tones of the heat-laden sky, which is certainly not nearly so blue as some people imagine, but is so charged with broken colour that scarcely two square inches of it seem the same.

Egypt and India, like Arabia, look red—always red—but Siam is everlastingly green. Yet the green is not monotonous. Though there is neither spring nor autumn in this sun-kissed land, the leaves change and fall one by one, and are renewed in like manner, so it happens there is always some warm colour mingled with the green.

Among the figure subjects none are more strikingly interesting than the Buddhist priests, whose robes, passing under the general description of yellow, vary in tint from pale lemon to saffron and orange vermilion.

Some of the robes are new, but most of them are old and weatherworn, and contrasted with the dark skins of the bare-headed wearers, look wonderfully effective in the sunlight. There are twenty-two different ways of wearing these robes for various ceremonies and occasions; and, as there are over 50,000 Buddhist priests in the capital alone, some idea may be formed of their pictorial value in sketches of street life.

The illustration of the high priest's car (p. 321) was taken during some ceremonies in connection with a royal cremation in 1895.

The high priest ranks with the king, and is entitled to an accompaniment of numerous gold-coloured, seven-storied umbrellas, together with the royal red umbrella in front of his gilded car, and the sacred white Brahminical seven-storied umbrella over his head. The figures leading the

car, in conical hats and white robes, are in old Brahminical costume. The men carrying the golden umbrellas are in cardinal red hats and cloth-of-gold coats.

I once met the high priest with many attendants in his golden state barge at sunset on the river, and regret extremely that it was not possible to paint a picture of the scene at the time. The subject was so fine that, could it have been done justice to on a large canvas, it might have made a sensation in an Academy Exhibition.

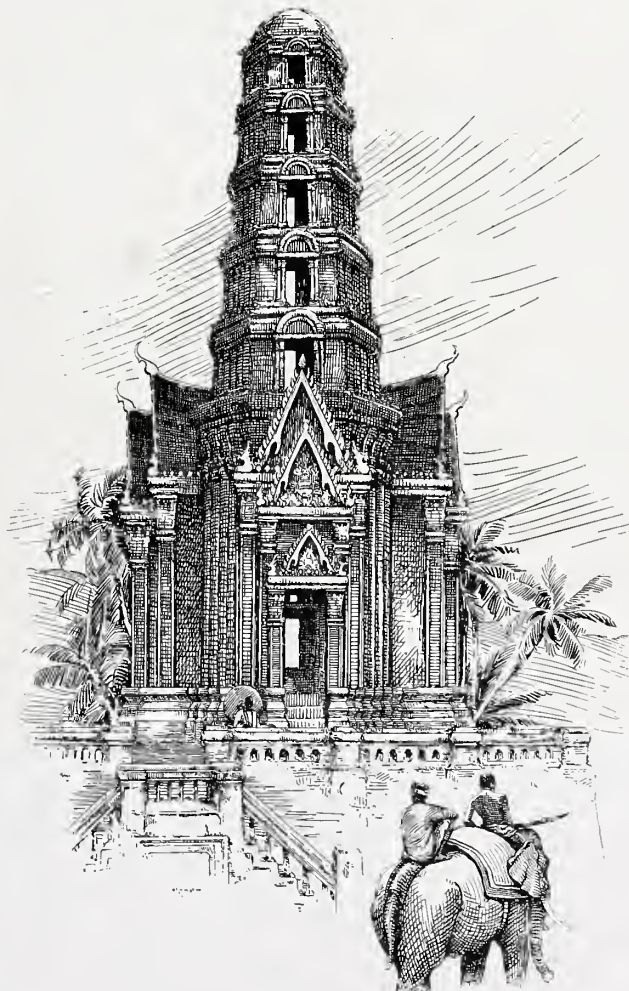
In passing along the streets it is a common thing to meet gangs of prisoners chained at the ankle and led in single file by one of their number—presumably a well-conducted convict—who pilots them by a rope passed between their legs and attached to the chains of the rearmost. These prisoners do not seem to have a very hard time of it in some



The High Priest's Car.
By Edwin A. Norbury.



Anghin Point, Gulf of Siam. End of the Monsoon.
By Edwin A. Norbury.



Phraprang at Petchaburee.
By Edwin A. Norbury.

respects, as they are allowed to smoke, and those who are fond of cock-fighting are permitted to keep their favourite birds.

Besides the elephants and itinerant vendors of fruit, curries, etc., other familiar street subjects are rickshaws, gharries, bullock carts, and pariah dogs. There is also a native omnibus, fearfully and wonderfully made, usually crowded to the roof with passengers and produce, drawn by wild little native ponies, while in some streets electric tram-cars may be seen.

The gate in the city wall shown in the background of the sketch on page 317 is the "Prahtoo-Pe," or gate of ghosts, so-called because so many departed citizens pass through on their last journey to the cremation grounds, or to be thrown to the vultures at Wat Seket.

The subjects that appeal to the painter outside the capital are the marvellous hues of the interminable rice-fields, the lovely lotus ponds, the wonderful palm groves and bamboo avenues (I know of no more difficult nor more

interesting things to paint than lotus ponds and palm trees in the tropical sun); the infinite variety of native amphibious life on river and canal, the rice boats and teak rafts floating down stream from the Shan States and the Yellow River country; the quaint fishing craft, and the beautiful islands of the gulf.

The art of the Siamese people is much mixed with the art of China, Burma, and India; but it is easy to identify it, and some of it is so good that one feels that the people should be encouraged to develop it to the exclusion of other influences.

Though most Siamese students are too indolent to master such uninteresting studies as anatomy and perspective, yet every child can draw. Most can draw well with a little good teaching, and almost all have a strong feeling for colour which ought to be cultivated.

H.R.H. Prince Sanpasat, chief of the Palace Art Department, is an accomplished artist, and does much to improve the artistic tastes of the subjects of his brother the king.

Passing Events.

THE proportion of Hon. Foreign Academicians who died during the first half of the year is phenomenally large: three out of seven. M. Paul Dubois, born at Nogent-sur-Seine in 1829, abandoned at twenty-six law for sculpture, an art in which he won success, notably in the monument to General La Moricière in Nantes Cathedral. M. Dubois, who was, too, a painter, was elected a Foreign Academician in January, 1896, the same evening as Adolf von Menzel, who died in February. Neither, however, contributed to subsequent exhibitions at Burlington House. As the number of H.F.A.'s is generally kept at six, two or perhaps three will no doubt be chosen early next year.

AN exhibition of an altogether unusual kind was recently held in Paris, under the auspices of the French Government. M. Harpignies, the veteran landscapist, saw in a dealer's window two pictures to which his signature had been wrongfully attached. He entered, to discover a museum of forgeries, ostensibly by Corot, Courbet, Diaz, Daubigny, Troyon, and others. The police descended upon the shop, confiscated the gallery of "masterpieces," these being exhibited later as fraud-deterrents.

EXHIBITIONS solely of sculpture are very rare in this country; probably the last was that at the Fine Art Society's in 1902. Next year, however, we may look for the inaugural show of that interesting body, the Society of British Sculptors.

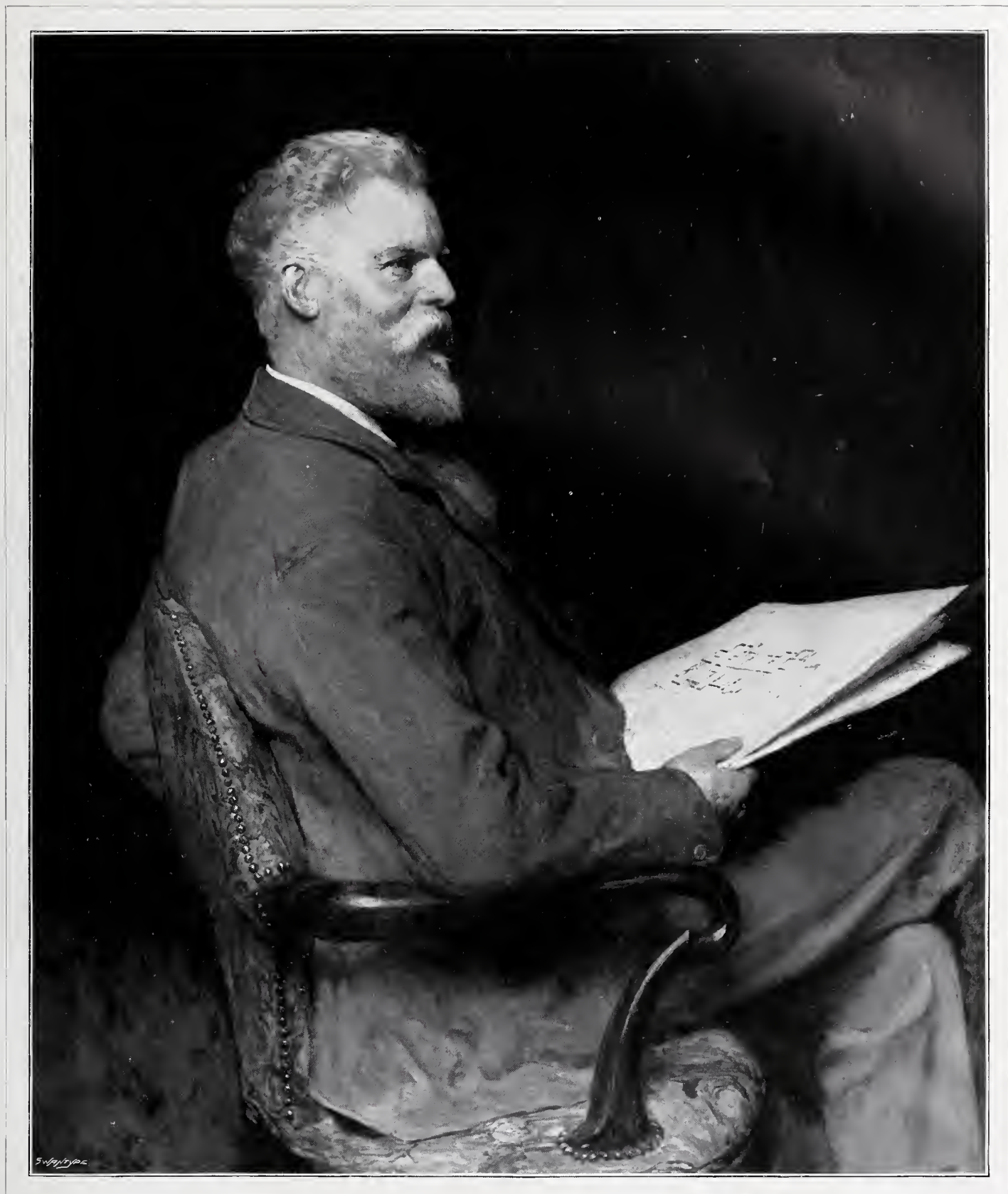
SIR WILLIAM BUTLER, who from the early Lady-smith days has been so prominent in connection with the South African War, later in particular because of his Report on the War Stores affair, is the husband of one of our most talented women artists. Sir William was, in 1874, recovering from fever at Netley Hospital after the Red River expedition, when he heard wonderful accounts of

'The Roll Call,' by a certain Miss Elizabeth Thompson—sister, by the way, of Mrs. Meynell, who as an artist in words, writes beautifully of pictorial art—which was drawing all the world to Burlington House. On his first day in London he went to see the picture, soon thereafter was introduced by the Duchess of St. Albans to the lady, and three years later they were married. 'The Roll Call' was a commission from her first patron, the late Mr. C. J. Galloway, at Miss Thompson's own price, £100, which he raised to 120 gs. On its exhibition at the Academy, Queen Victoria expressed an eager desire to possess it, and Mr. Galloway willingly acceded. Subsequently he presented Miss Thompson with the copyright, which she sold for £1,000, as well as commissioning, at 1,000 gs., 'The 28th Regiment at Quatre Bras,' seen at the 1875 R.A.

THE annual report of the Deputy-Master and Comptroller of the Mint for 1904 contains the first published account of the Great Seal of King Edward VII. A new one is designed and fashioned for each monarch. Some will remember that the Bacon Cup, sold last year for £2,500, was made in 1574 from the Great Seal used by the famous Lord Chancellor.

MR. W. GOSCOMBE JOHN, A.R.A.—whose gold medal sculpture, 'Parting,' was so much admired by Sir Lawrence Alma-Tadema that he commissioned the artist to carry out the group in bronze—has been chosen to execute the proposed national monument to Lord Salisbury in Westminster Abbey. It is in connection with this scheme that the Dean of Westminster proposes to remove the monument to Captain Cornwall, killed at the battle of Toulon.

THE late Lady Charles Bruce, who left upwards of £100,000 in order that a new parish might be created in the county of London as a memorial to her



(By permission of the President and Council of the Royal Institute of British Architects.)

Alfred Waterhouse, R.A. (p. 316.)

By W. Q. Orchardson, R.A.



Single and Double Stocks.

By Katherine Turner.

husband, Lord Charles William Bruce, owned the now famous portrait by Hoppner of Louisa, Lady Manners, whose auction price of 14,050 gs. has not yet been exceeded. Bruce Hall, Tooting Graveney, a People's Palace in the south of London, the first instalment of Lady Charles Bruce's scheme, promises to be a centre of light and of enjoyment.

MR. GEORGE HARCOURT, whose family group in Gallery X. (p. 171) was widely remarked at Burlington House, is Principal of one of the most interesting art schools in this country, the Hospital Field School of Art, Arbroath, endowed under the will of Patrick Allan Fraser, H.R.S.A. Students—at present there are ten—remain for four years, free of all expense. The school is conducted on an original plan.

ONWARD from the sixties, when he began to delight children old and young with his picture-books, Mr. Walter Crane has rendered much good service to art and industry. Fittingly, then, the Society of Arts Albert Medal for 1904 was presented to him by the Prince of Wales. Mr. Crane's list of honours is a long one.

THE compulsory retirement, at the age of sixty-five, of distinguished public servants finds anything but universal favour. Sir Caspar Purdon Clarke, for instance, says he relinquished his post of Curator of the Victoria and Albert Museum and accepted the Directorship of the Metropolitan Museum, New York, which he aims to make the greatest in the world, because he did not desire so early in life to become a pensioner.

THE extent to which objects of art have risen in money-value, during the last half-century or so, was more than once strikingly illustrated in January. For instance, five volumes, in elaborately ornamented metal bindings, set with jewels, etc., which in the sixties sold for about 600 gs., changed hands for something like £20,000. Even allowing for compound interest at a generous rate, this leaves a large surplus.

DESPITE heavy penalties, master-works by Renaissance artists continue, somehow or another, to be exported from Italy. In a famous American collection, for instance, there is now one of the most wonderful Christ pictures in the world, which not long ago was at Vicenza. But the reported intention of the Martelli family of Florence to sell their art collection to Mr. Pierpont Morgan for £100,000, unless the Government agreed to purchase the sculptures, has, however, been contradicted.

THERE has been recently completed a most important work which for a couple of years has been in progress: the "restoration" of the Michelangelo and other frescoes in the Sistine Chapel. The Commission appointed to deal with the question determined that any attempt to clean these noble frescoes would be hazardous, and so the work was strictly limited to strengthening the

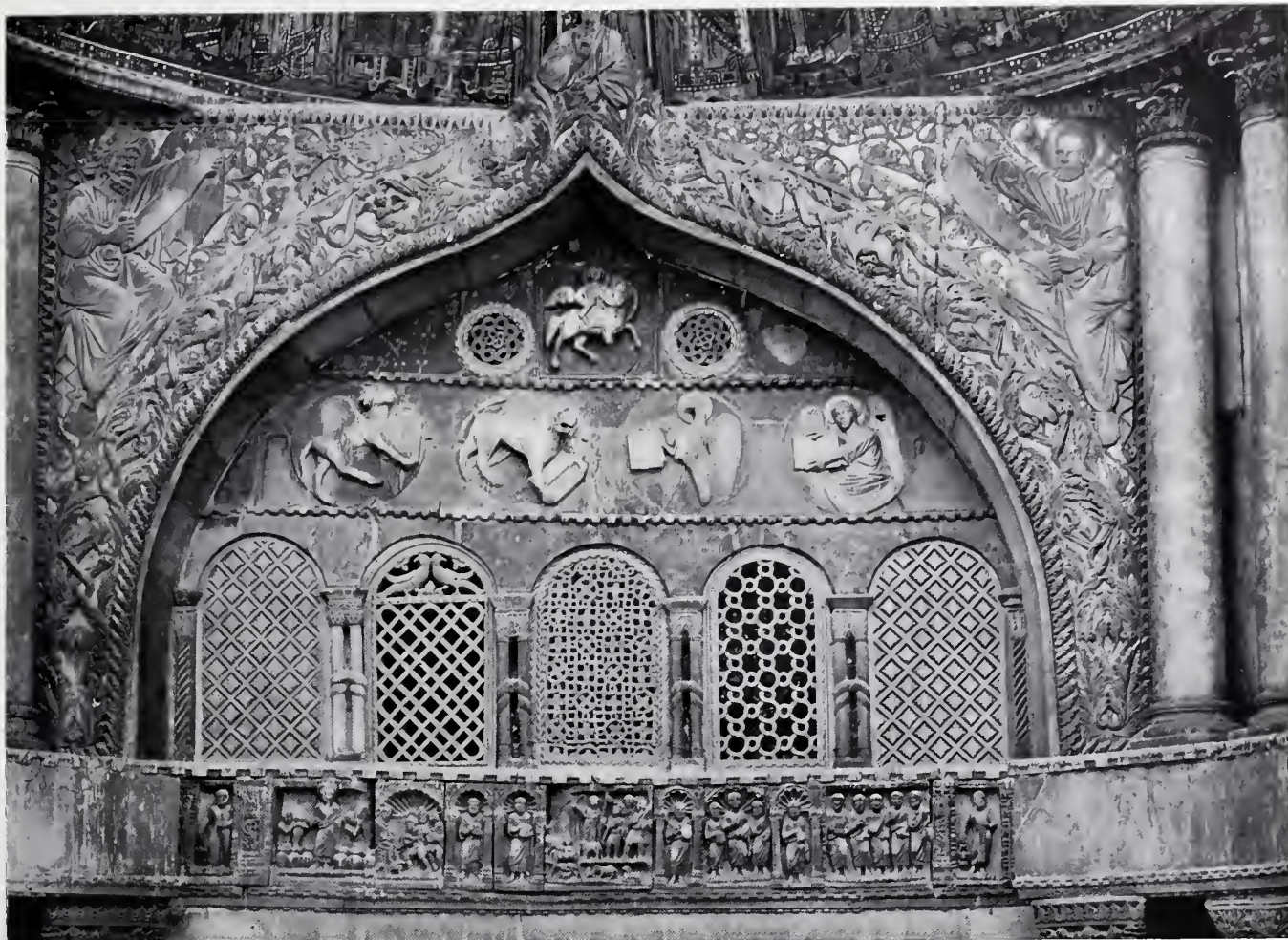
hold of the plaster upon the roof and walls. Photographs have repeatedly been taken to prove that there has been no "tampering" with the masterpieces.

SCOTTISH R.A.'s have from the health point of view been the reverse of fortunate this year. For weeks the friends and admirers of Mr. Orchardson were concerned as to the illness which prostrated him; and instead of getting away to flower-sweet uplands in Switzerland, as is his wont each summer, Mr. MacWhirter was thrown from a hansom cab in Regent Street, and had perforce to pay a prolonged visit to Charing Cross Hospital.

MR. ALFRED EAST, A.R.A., whose decorative landscapes are always a feature at the Academy, has recently been elected an Associate of the Société Nationale des Beaux Arts, at whose summer exhibition was his fine and dignified 'Château Gaillard.' He well merits such recognition.

THE exact year of Rembrandt's birth remains a matter of debate, varying from 1603 to 1607; Orlers, a burgomaster of the town, writing in 1641, giving it as 1606. Hence, on July 15 next year there will be great tercentenary doings at Leyden and Amsterdam. An addition to the Rijks Museum, intended to provide better-lighted wall spaces for certain of Rembrandt's works, has been sanctioned, and it is hoped the alterations will be finished by next summer.

EVERY flower painter cannot be a Fantin-Latour, a Francis James. But when in conjunction with a reasonably good technical equipment there are found a sincere outlook, an eagerness to interpret some of the secrets that are enfolded in the heart of flowers—children of the sunshine they have been called—there is often a satisfactory outcome. Among as yet little-known flower painters who concern themselves with something other than prettiness is Miss Katherine Turner, whose freely and understandingly-handled study of single and double stocks (p. 324) was recently at the Baillie Gallery.



(Photo. Alinari.)

S. Mark, Venice. Detail of Façade.

Byzantine Craftsmanship.*—II.

By Edwin F. Reynolds.

THE relation between structure and decoration in Byzantine art was essentially oriental in the clear distinction of the one from the other. There was nothing of that translation of constructional feature to decorative usage, such as may be seen in the pilasters and entablatures which cover the Colosseum at Rome, and such as marked the later development of Gothic art, with its mimicry of arcades, buttresses, and pinnacles. The northern mode of decoration depended primarily on effects of light and shade, and was interwoven with properly structural qualities; but Byzantine decoration depended almost entirely on the application of a film of colour or low-relief to the surfaces already determined by structural needs, illuminating and enriching, but in no way disguising, their forms. This strict demarcation was to some extent reflected by a corresponding division of materials according to their integral or applied use.

Brick was the almost universal material of construction, its closely-bonded concretion forming the walls and piers,

its lightness and adaptability allowing the readiest building of domes and vaults. In size and shape the bricks were large and flat, following the model of the Roman tile; and they were built with beds of mortar almost equal to their own thickness, so that the brickwork had the qualities of a concrete. The domes and vaults, whose vast spans demanded the least possible weight of material, were built of specially light bricks, or sometimes of hollow tubes of terra-cotta; and Byzantine craftsmanship, as shown in such construction, has never been approached for daring and ingenuity. To give a single instance, the dome of S. Sophia at Constantinople has a span of over 100 feet, yet its thickness is little more than 2 feet; while its thrust is counterbalanced and transmitted by a complex series of semi-domes and vaults to the arches, and thence to the buttresses and outer walls.

Little is accurately known as to the external treatment of the earlier churches, for outwardly they have suffered severely from the decay of time and the disfigurement of repair. The later decorative use of brick combined with stone has already been illustrated by the Palace of Belisarius,

* Continued from page 316.

(p. 315), but its familiar and masterly method indicates a long period of previous development; and it may well be that the walling of the earlier churches showed something of the same treatment on a larger scale and in a more rudimentary character.

Stone seems to have been used only where brick was unavailable, or where its special qualities of massive strength were needed. Thus the mountain monasteries were built of stone rubble-work; the walls of Constantinople were of rough-hewn stone, bonded here and there with courses of brickwork; and in buildings of brick, beds of stone were used to consolidate and prepare the walls for the springing of the vaults.

The lavish employment of marble, which had become almost a passion with the Romans, was continued by the Byzantines: and, indeed, many of the Christian churches were adorned with the spoil of the older buildings. So plentiful was marble that it largely superseded the use of stone, and became an ordinary material of building, as freely used in the small provincial or monastic chapel as in the great city churches.

The Byzantine use of marble was both structural and decorative. The same close crystalline texture which enables it to take a polish, showing its beauty of veining and colour, also gives it a great power of resistance to crushing; and the Byzantine craftsman fully availed himself of this quality. His marble colonnades carried walls which rose to the whole height of the building; he gathered his brick vaults on to isolated shafts; and, in the lesser cruciform churches, four columns frequently bear the whole burden of the central dome. The confident dependence on their strength is almost parallel to the modern use of steel stanchions, yet there is seldom any sign of failure. As a precaution against splitting, the shafts were sometimes bound at each end by collars of iron or bronze: an interesting treatment of this device may be seen in S. Sophia.

The transition from the circular shaft to the square bearing of the arch or lintel above has ever been recognised as a critical point, æsthetically and structurally. The Byzantine craftsman invented many new forms for his capitals, but almost all may be referred to one governing principle—the expression of their function of transmitting weight. The typical cap is a cubiform block of marble shaped with a simple convex outline, its broad constructive surfaces enriched with delicately-incised foliage, yet retaining all their purity and strength of form. Such capitals were essentially the product of a keen sense of craftsmanship—shapely, workmanlike, and owing nothing to tradition. A comparison of its form with the typical Roman Corinthian capital epitomises the contrast between each complete art. The Roman cap was a *tour de force* of elaboration, eminently suited to aid that rhetorical magnificence and display which was the Roman ideal, but uninspired by the real conditions of its service. The wide prevalence of the form, however, gave it persistence, and Byzantine versions of it were common; but these exhibit far greater solidity and strength than their prototypes.

Above the capital itself an additional block was sometimes introduced, and the suggestion has been made that it was a traditional survival of the classical entablature. But, apart from such a solecism in view of the vigorous influence of craftsmanship, a sufficient reason almost invariably called

for its introduction. In such a case as S. Appollinare Nuovo, at Ravenna, the additional block was necessary to increase the bearing area of the capital; and in other cases it served to change the bearing from a rectangular shape to a square. A further reason may occasionally be found in the fact that the shafts were taken from older buildings, and it was necessary to adjust their height by means of such blocks.

Marble thus entered into the integral structure, giving its strength as well as adding its beauty. The shafts were of some richly coloured or delicately veined variety—green Thessalian, red Egyptian porphyry, or Cippolino—simple in form and unfluted. The capitals and all carved work were of white marble, so that change of form should not be confused with change of colour.

Marble was used in a purely decorative way as a covering for the brickwork of the internal walls and piers, a method derived from the Roman tradition. Large blocks of the rarer or more beautiful varieties were sawn into thin plates, varying from one inch to an inch and a half in thickness; and these, after being polished, were bedded on the brick surfaces and secured with bronze clamps. The splendour of the material demanded a corresponding



Mosaic Panel in San Marco, Venice.

From a water-colour drawing by Edwin F. Reynolds.

simplicity of treatment, and two methods were adopted in the arrangement of the plates. The simplest way, as seen in S. Mark's at Venice, consisted in butting the edges close together, those cut from the same block being ranged side by side and above each other, so that the lines of jointing were continuous. But not only were the plates similar in size, but also in veining and colour, and by reversing their sides symmetrical patterns were produced; and the complete face of a pier or the entire breadth of a wall would thus be covered by the division of a single block, its markings repeated over the whole surface in a series of natural designs. According to the second method, the plates were separated by narrow projecting beads of white marble, which were sometimes worked with a notched moulding; and the various heights of the plates were divided by horizontal bands.

The two methods were remarkably dissimilar in effect; the soft merging of colour and uninterrupted surface of the one contrasting with the sharply defined panels of the other. In the second method, too, larger plates were required and a greater variety of colour allowed, while the



(Photo. Naya.)

Bas-relief from Façade.
S. Mark, Venice.



(Photo. Naya.) Mosaic Panel of Christ.
S. Mark, Venice.

principle of reversed pattern was less used. An interesting variation of the second method occurs in S. Sophia, where the white marble beads were developed into broad borders carved with foliage in low relief. Such panelling was reserved to give added enrichment to the more sacred parts of the church.

The marble plating rose from a white reeded plinth at the floor, and was terminated by a frieze of inlaid work or by a moulding of white marble or plaster. Above it, the brickwork of the upper walls, the arches and their tympana, the vaults and the domes, were overlaid with mosaic as with a veil of gold and colour.



(Photo. Sebah & Joaillier.)

Detail of Marble Work in Narthex.

Church of the Chora, Constantinople.

Byzantine mosaic design had a double origin. The symbolic decoration of the early church was by means of painting, and in the fresco a devotional character special to the church was gradually evolved, its first crudities softened and harmonized, yet preserving a direct simplicity of treatment. Such fresco work always remained a mode of Byzantine decoration, but with the increasing prosperity of the Church the more permanent and forcible method of mosaic was adopted in preference. The craft had been handed down from Rome, and although the convention of the frescoes was readily translated to the condition of the tesserae, yet with the new method something of the old Roman character was imported. The Byzantine use of glass mosaic, instead of natural stones, added immensely to the scope of its technique, and its application was extended from a partial and purely decorative usage to a complete symbolical system.

The path of mosaic design led from the early tentative efforts, sometimes naïve and almost grotesque renderings of the earlier fresco, sometimes in the florid and quasi-pictorial Roman manner; through the experimental vigour and uneven quality of the sixth century, stronger in technique, yet imaginative beyond its power of accomplishment; to the deliberate convention which marked its maturity in the eleventh and following centuries—a convention due in part to the gathering force of craft-tradition, and in part to religious conservatism, setting a limitation which left room for originality while ensuring a certain standard of excellence.

The method of working was simple and direct. The surface of the brickwork was covered with a layer of slow-setting cement, and on it were drawn the main lines of the figures and borders. Each compartment of colour was then defined with an outline of tesserae pressed into the cement,

and was filled with successive lines until the centre was reached, and finally completed with pieces cut to shape. This process was repeated until the whole design was finished, and the surface was then pressed back so that the cement was squeezed up each joint and each tessera securely embedded.

The material of the tesserae was chiefly made in the form of long sticks of coloured glass, about a quarter of an inch square in section, afterwards broken into small cubes. The fractured surfaces gave brilliancy to the texture of the mosaic, the light breaking on the irregularities, and the necessarily rapid execution further prevented any deadness of mechanical accuracy. The gold tesserae were made in thin plates, gilded and re-

glazed, and then cut into cubes; but although their surfaces are flat, there is no flatness of general effect, for their colour and texture varied considerably with the firing of the outer glaze.

Examples of early mosaics are now rare, and those in the Baptistery of Neone at Ravenna, dating from the fifth century, are among the earliest that remain. The dome presents a fully-developed scheme of design. The lower part is treated as a deep frieze divided into bays by an architectural composition of columns and lintels, the panels containing empty thrones and altars with open books. Above are the twelve apostles bearing crowns, set on a background of grass and sky, and separated by tall plant-forms; and at the crown of the dome is placed a circular scene of the baptism of Christ. The finer qualities which foreshadowed later work are curiously intermingled with the characteristics of the older tradition. The decorative value of the repeated figures is realized, their drapery is carefully studied and full of interest, and there is little attempt after effects of relief such as is seen in Roman mosaics. On the other hand, the apostles are restless and exaggerated in movement, the plant-forms between them are florid and weak, while the frieze below is a meaningless repetition of decorative forms which are almost reminiscent of Pompeian frivolities.

A century later, S. Appollinare Nuovo, also at Ravenna, was adorned with mosaics, and these show an extraordinary reaction of design, recalling the more archaic treatment of the early fresco work. The deep wall-spaces between the arcading and the clerestory were covered with processions of virgins and saints approaching a Christ enthroned. The figures succeed one another with almost monotonous regularity, each with the same pose, and with hardly a variation of drapery or feature; but the effect, if somewhat



(Photo. Ricci.)

Detail of Capital, S. Vitale, Ravenna.



(Photo. Sebah & Joaillier.)

Detail of Capital, S. Sophia, Constantinople.



(Photo. Anderson.)

Apse of the Chapel of the Sacrament, Torcello.

lacking in life when closely regarded, is of the strongest decorative value.

The mosaics at Ravenna are especially distinguished by fulness of colour, and those in S. Vitale are perhaps the most gorgeous of all. Elsewhere, the colours of the figures and symbols were set against a background of gold, but here the figures themselves are clothed in white robes which gleam out from the green flower-strewn grass, the azure sky, and the iridescence of sunset and cloud. The prevailing tones are green and blue, brightened with violet and red, and strengthened with almost pure black; and the whole is corrected and brought to scale by the fresh white of the robes, the birds, and the flowers. The compositions are free and well-balanced, but the drawing is remarkably unsustained in quality; full of delicacy and vigour in parts, yet at times falling away to an astonishing clumsiness and indecision. But above all, it is their colour that makes these mosaics so notable, and any weakness of form is almost forgotten in its resplendence.

The Venetian school of mosaic was marked by a sense

of deliberate design which could only come as the final quality of the foregone ages of experiment. The naïve simplicity of the earlier work was replaced by a simplicity of conscious reserve, while its lavish range of intense colour was used with a more effective knowledge and a quieter economy. The impulse of creative progress showed no sign of failing, but it was balanced by a technique which at once gave efficient expression and wise restraint to its power. The compositions are broad and well-ordered in mass and outline, yet within these limits they are full of rich detail and fanciful variety. Thus, around the central dome of S. Mark's, the twelve apostles are ranged between conventional trees, a series of tall figures equally spaced; yet each has its own individuality and special interest. Similarly, although the Mother of God became fixed in type, and traditional even to the folds of the drapery, yet originalities of setting and new refinements of details always distinguish the various renderings.

The single figures are set on a ground of gold covering the whole surface of the vaults, and landscape is only introduced behind the grouped

figures of the scriptural scenes. The figures are taller than human proportion, and the vertical fall of the drapery adds to their air of dignity. The folds are defined by outline or by shadow, but the larger shadows are omitted, and the whole effect is flat and decorative. The tesserae are more carefully bedded than in earlier work, and smaller pieces are used for the more delicate drawing of the faces and hands. Discs of mother-o'-pearl represent jewels or form the centres of silver stars.

Byzantine sculpture was mainly concerned with the foliage-carving of capitals and cornices, of borders and surfaces. The material was almost invariably white marble, and the method of working was by incision rather than relief. The position of figure-sculpture was comparatively insignificant, for the main purpose which otherwise would have given it encouragement—the illustration of biblical legend and religious symbolism—was fulfilled by mosaic-work. After the iconoclastic controversy, however, a school of figure-sculpture arose which, under Venetian influence especially, took its place with the other crafts. As illustrated

in S. Mark's, the style borrowed largely in idea from mosaic design, and the projection of relief was only just sufficient to give definition. In the examples here given, the relief is so fine that the effect is obtained by lines rather than by shadow. The panel of the Virgin is interesting as a comparison with similar mosaic subjects; but although the design is traditional, it is difficult to detect any degeneration from its constant repetition.

Plaster was employed as a preparation of the walls for fresco-painting, but its ease of manipulation also led to a wide decorative use. An instance occurs at Ravenna of a tympanum covered with acanthus scroll-work, modelled directly on its surface; but the method of casting was usually employed, on account of its facility of repetition. The soffits of the arcading in S. Apollinare Nuovo are thus covered with pateræ of cast-work; a frieze in the galleries of S. Sophia consists of a series of vine-leaves, separately cast, and cornice-mouldings were often cast in lengths and afterwards fixed in position. A further instance of the use of plaster was in grilles and window-fillings. The Eastern sunlight is too dazzling to be admitted untempered, and the windows, small as they were already, were often filled with patterns of tracery which filtered the light in its passage. Such tracery was cut out of marble slabs or modelled and cast in plaster, and even unpierced plates of thin, translucent marble were inserted for the same purpose. Such window-fillings were naturally frail and easily destroyed, and instances are becoming rare, but the hard excessive light of many interiors suggests the significance of their loss.

As a building material, wood was but sparingly used by the Byzantine craftsman; not on account of its scarcity so much as because of its danger. The wooden roofs of the earlier basilican churches were often the cause of their destruction by fire, and the history of many of them is a record of repeated conflagration and rebuilding. There is no doubt that this danger encouraged the development of brick roofs, apart from their more monumental quality; and, although timber roofs persisted in the less important or provincial churches, the domed and vaulted system was applied to all types of plan, and became a most essential part of characteristic Byzantine building. Apart from such



(Photo. Ricci.)

S. Apollinare Nuovo, Ravenna.

occasional survivals, the only constructive use of wood was in the form of beams embedded in the walls or inserted at the springing of arches. Such beams or rods are a constant tradition throughout the East, and the method seems to have arisen as a precaution against earthquakes rather than as a structural necessity.

Thus the body of Byzantine building was mainly wrought of brick and marble, and clothed with a veil of low-relief and colour. The principle of incrustation was carried to its utmost limit, for as the vaults and domes were covered with mosaic, and as the walls were sheathed with marble plates, so the floors were paved with interlaced patterns of many-coloured marbles; but all the splendour of decoration served only to clothe the power and purity of building with a beauty of texture and a symbolical significance.

The Christmas Art Annual, 1905.

The Life and Work of Frank Dicksee, R.A.

FROM the time when his picture 'Harmony' was the Picture of the Year at the Royal Academy, Mr. Frank Dicksee has been distinguished in contemporary Art. His work always attracts attention, and he takes rank among the most esteemed of living painters. THE ART ANNUAL, 1905, is devoted to the life and work of the artist, and it has been possible to secure reproductions of the most important works he has produced. The historical notes and descriptions of pictures have been written by Mr. E. Rimbault Dibdin, Curator of the Walker

Art Gallery, Liverpool. Although Mr. Rimbault Dibdin is unknown to the British Museum Catalogue, there are thirteen other Dibdins mentioned there; but because the biography of Mr. Frank Dicksee will make the entries up to fourteen, it must not be supposed that until now Mr. Dibdin has neglected his literary birthright. He has published over twenty pamphlets in addition to about a dozen musical compositions, and it is surprising that records of these, and other activities, do not appear in the British Museum, except in dictionaries.



(Reproduced in Photogravure in the
Art Annual, 1905.)

An Offering.

By Frank Dicksee, R. A.

Early success, too often a stumbling-block for young men, failed to tempt Mr. Frank Dicksee to carelessness or over-production, and ever since he made his mark he has steadily maintained and improved his position in Art. The success of 1877 was not an accident, but the due reward of years of strenuous effort. One sees in him such a continuation of his father's achievement as might be expected from a son more fortunate in early influences and surroundings, more thoroughly trained, and probably of greater natural genius.

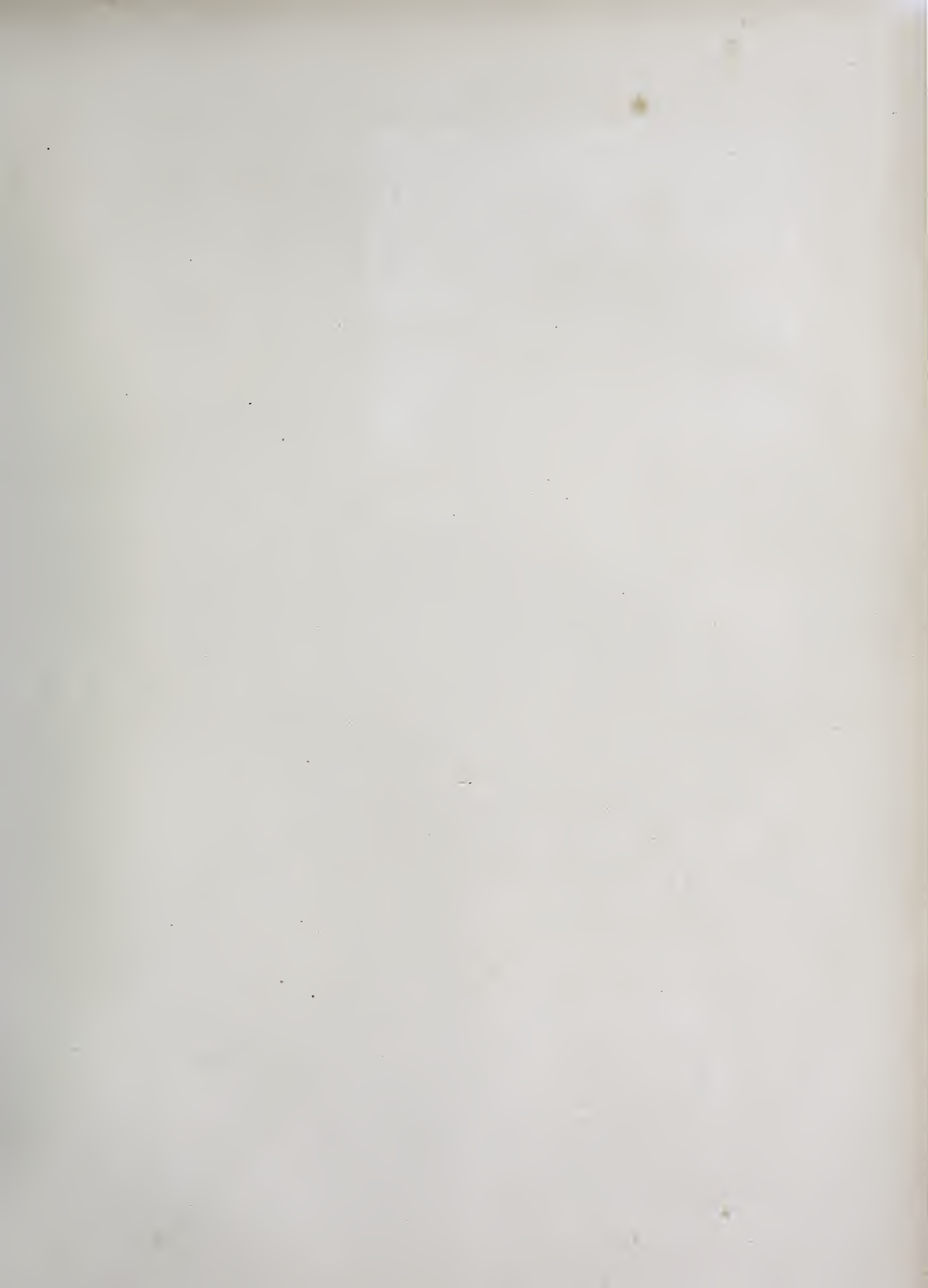
The Award of Lord Mayor Bittlesdon.

Painted by Edwin A. Abbey, R.A.,
Etched by Luke Taylor, A.R.E.

IN matters of civic precedence, custom has solidified into an authority only less inviolable than of old was considered to be the laws of the Medes and Persians. Short, then, of the coming of chaos into the heart of the City—and even the Lord Mayor's coachman has something of the eternal in his portly aspect—it is highly improbable that again there will be any such dispute as that resolved so felicitously by Lord Mayor Bittlesdon in 1484, an incident which forms the subject of our special plate. Mr. Luke Taylor's etching is after the panel on which, for almost seven years, Mr. E. A. Abbey was engaged, finally unveiled in the south-east corner of the ambulatory of the Royal Exchange in December, 1904. The present stability in questions of civic precedence has been reached through stages by no means free from storm and strife. In 1339, for instance, there was a dispute between the Skinners and the Fishmongers, which assumed the proportions of a riot

in the streets, and issued in the execution of the ringleaders. A century and a half later the Skinners and the Merchant Taylors fought for priority, and this is Mr. Abbey's theme. The question was first sent up for trial to the King's Bench, but with a tact that sometimes deserts our guardians of the law, the judge referred the matter back for settlement to the Lord Mayor. Lord Mayor Bittlesdon gave his award in April, 1484. In effect that award is inscribed on a blazon of gold held by the page in the Royal Exchange picture: "Merchant Taylors and Skinners, Skinners and Merchant Taylors, root and branch, and may they continue and flourish for ever." The matter was beset with difficulties, but the representative of civic justice, to whom the good things of the Mansion House and of the Guildhall were not, Mr. Abbey suggests, unfamiliar, wisely made it an occasion for the nourishing of peace and love between the two fellowships. He enjoined that the Companies should have alternate precedence, and further,

that each should ask the other to dine in its Hall once a year, on the vigil of Corpus Christi and the feast of St. John Baptist, a laudable custom preserved to this day, which soon set the milk of human kindness a-flowing. Stow, who on July 5, 1597, presented a copy of his Annals to the Merchant Taylors, whereupon he was granted an annuity of £4, increased later to £6 and £10, the Company in our own time restoring his monument in the church of St. Andrew Undershaft, thus describes the Skinners' Corpus Christi procession: "This fraternity had also once every yeare on Corpus Christi day, after noone, a procession which passed through the principal streets of the City, wherein are borne more than one-hundred torches of Waxe, costly garnished, burning light, and above two-hundred Clerkes and Priests in Surplices and Coapes, singing. After the which were the Sheriffes' servants, the Clerkes of the Compters, Chaplaines for the Sheriffes, the Major's Serjeants, the Councill of the City, the Maior and Aldermen in scarlet, and then the Skinners in their best liveries." With all the splendours of the "spacious" days at command, such a procession must indeed have had a glorious look. The scene of the award represented in our plate was the Guildhall, with its red-beamed roof. The masters of the two Companies, about to quaff a loving cup, stand in front, while behind Mr. Abbey has been content to mass his figures in a tableau of undoubted effectiveness, rather than to suggest a recently quelled strife. It may be interesting to recall that Leadenhall Market, where the Skinners formerly possessed a considerable amount of house property—known as Skinners' Row, was the ancient centre of their trade; though the earliest home of the Craft Guild was probably on Dowgate Hill, where now are the premises of the Company. In one of the corridors of the Merchant Taylors' Hall is a series of stained-glass windows depicting successive stages—the first hustling and skirmish in the streets, the arrest of some of the rioters, the reconciliation—in the quarrel, whose enduringly fraternal outcome is celebrated in the subject of our etching. The gallery of ladies will remind many of Mr. Abbey's Coronation picture.





Printed by Colver, A. Albany, N. Y.

Engraved by Luke Taylor, A. R. C.

A Panel in the Royal Exchange

Fifteenth and Sixteenth Century Panels.

By Count Lorenzo Salazar.

WHEN it came to my knowledge that the title of Parish Church had been transferred from the old church of San Gennariello to a new building which is not yet quite completed, and will in future be the Parish Church of the united villages of Antignano and Vomero, suburbs of Naples, I desired to see whether the movable property of the old church had been transferred to the new one. To my surprise, on arriving there I found in the first chapel on the left a panel picture, with gold background, and a little further on a second one placed above a door, and two more above the two altars which are on either side of the principal altar.

These, however, were not the pictures I remembered in the little village church at Antignano; so I applied to my old friend the Vicar, who told me, after some demur, that at the time of the suppression of the monasteries in 1860 these pictures were taken from the Convent of Santa Patrizia and hidden in the cellars of another monastery. Subsequently Monsignor Carbonelli, Vicar of Naples and patron of the Naples monasteries, had them restored and gave them to the new church.

That they came from Santa Patrizia is rendered still more likely because one of them represents St. Basilus, who formed an order, which was subsequently merged in some Neapolitan monasteries into the order of St. Benedict, who appears in the other picture.

Let us first take the inscriptions found on the pictures, before entering into a description of the pictures themselves. The first picture is that depicting St. Benedict (p. 333), a triptych, with the portrait of the saint in the centre, and on either side four small pictures, of which three represent scenes of his life. Below is a *predella* running the whole length of the work. Between the

second and third pictures on the left is the word *RESTAURATA*, and opposite, on the right side, is the date *MDLXXXVIII*.

These legends are fairly visible, but the main legend is in Gothic characters, and can only be read with a powerful glass. It is at the bottom, below the two lowest pictures:—

HOC OP. FF. DŃA IĀRIA + AD + ONOR.
SĪI BENEDICTI. ANNO DŃI MCCCC^oLXXV.

The surname of Domina Januarina, which is missing in the inscription, may be gathered with certainty from two very fine coats-of-arms which are at the feet of the saint.



1. St. Benedict.

Attributed to Lo Zingaro (Solario).




2. The Death of the Virgin.

By Giovanni Amato.

These have been somewhat restored. The first represents the arms of the Caracciolo family, and the second the arms of the Brancaccio family, of the branch known as "del Vescovo." Both these families were represented by inscriptions in the church of Santa Patrizia, which state that they had intermarried.

On the second picture, above the altar on the left (p. 334), we read the following:—

DÑA : CUBELLA : ET IULIA CARACZVLA : SORORES : ET : MONIALES : AD LAVDEM : ASSUNSIONIS : DIVAE : MARIÆ : CONSECRARVNT. 1508.

The picture is signed with the artist's monogram—.

As Cubella is the same as Covella, Jacobella, or Giacomella, it is probable that the nun of 1508 was descended from Giacomo Caracciolo, who died in 1419.

On the third picture in order of date, which is hung above a door, in the same fine Roman Renaissance lettering we read:—

NOBILIS ET RELIGIOSA
DÑA
LUCRETIA DE SVMA.
DIVAE
MARIÆ CONSACRAVIT.

The date 1510 is in the left corner, hidden by the frame.

On turning to the archives of the Archbishopric I found the names Caracciolo, Brancaccio and di Somma; but as the earliest date was 1592, I could naturally not find the names of the individuals mentioned on the pictures. On turning to the Grand Archives of State, I was able to find a notarial act by the Notary Ludovico Sichimario of Naples, which mentions Signor Chichello Caracciolo, knight.

Between 1452 and 1520 I find the following names:—

1481. Soror Elena Minutola, Soror Julia Spina, Soror Antonella Caraczula, Religiosa Dña Vannatella Abbatissa.

In 1486, on a lease of a house and shop situated in the Piazza di Nido near the lands of the Convent of Santa Patrizia, together with the names of D. Marino Brancaccio and Signori Capano and Aversano, the

names of the following nuns:—

Dña Vannitella Abbatissa, Dña Julia Spina, Dña Antonella Minutola, Dña Isabella Dentice, Dña Angela de Loffredo, Dña Diana Carazziola, Dña Margarita Carazzola, and Dña CUBELLA CARAZZOLA.

In 1490 I find Rđam Dominam, Angela de lo frido, Abbatissam ditti Monasterij, Elena Minutola, Lucrezia Galeota, Jerolima de Loffredo, Cubella de Gallano, Ceccarella Carafa, CUBELLA CARAZZOLA, LUCRETIA DE SUMMA and others.

Lastly, on August 31st, 1520, Dña Cubella Caraziola de Neap: signs herself "Abatissa dñi Monasterij."

From a document dated 1549, of which I had a copy from Sister Donna Carolina Sersale, who is now Abbess of S. Gregorio Armeno, I gleaned that in that year there were three nuns of the name of Julia Caracciolo in the Convent of Santa Patrizia.

To which of these three the following certificate of

death refers is uncertain: "We, the undersigned Abbess, Prioress, and Dean of the Venerable Monastery of Santa Patrizia of Naples. By these presents we make full and undoubted certificate, for whoever chooses to see it, that the late Reverend Lady Julia Caracciolo commonly and generally was held in this said Monastery to be of about a hundred years of age, and was the oldest professed and consecrated nun in the convent, and it is about thirteen months ago that she went to Heaven, etc. June 1, 1600. Donna Adriana Piscicella, Prioress, affirms as above. Donna Verdella Piscicella, Dean, affirms as above. Donna Vittoria di Soñia, Abbess of Santa Patrizia, affirms as above."

No trace of any list of the works of art belonging to the convent exists among these papers. Of local writers, Catalani, who wrote in 1845, had seen the pictures, and describes them. He attributes the St. Benedict to *Lo Zingaro*, the Virgin and Benedictine Saints to Fabrizio Santafede, and the others to the School of *Lo Zingaro*, while Celano attributes them all to Giovanni Amato the younger.

Antonio da Solario, surnamed *Lo Zingaro*, died, as some say, in 1455, at the age of seventy-three years; others, that he lived in 1495, and painted at Montecassino in 1508. Giovanni Amato the elder was born in 1475, according to Ticozzi, and Amato the younger in 1535, according to De Dominici.

Here the monogram given above, which was unnoticed by these writers, is clearly that of Amato the elder.

And now let us proceed to a description of the pictures.

That of St. Benedict (p. 333) is in a frame of ogive style, probably copied from an older one. The present one is modern. The panel upon which the picture is painted is surmounted by three acute arches, and the whole picture has been subjected to a recent restoration which has daubed it all over, except the background, and in part the two coats-of-arms. The background is finely arabesqued in gold and colour with an attractive ornamental design.

St. Benedict wears the habit of his order, and holds the crozier in his right hand. With his left he supports a book from which he is reading, and upon which, in ancient Gothic lettering, are the words, "*Asculta o fili precepta magistri et inclina aurem cordis tui,*" etc., words which we find repeated in the book held by St. Placidus in another picture. Little



3. The Virgin and Child.

Attributed to Giovanni Amato.

can be said of the throw of the drapery or about the face or hands, as the whole thing has been rudely painted over. The flesh tints were probably originally brown, as is usual with Neapolitan pictures of that period. The small side pictures deserve careful examination, especially for the sake of comparing them with the famous frescoes of the life of St. Benedict in the cloister of St. Severino, and other places where the deeds and miracles of St. Benedict are represented.

The angel and the Virgin which are at the top on the left and on the right, as is the case in many pictures of all schools, and notably in the paintings of Beato Angelico, show the merit of the artist who painted them.

The restorer smeared the tunic of the angel over with white paint, but happily this is so thin that one can still see the old work as through a veil, and admire the flowing drapery so cleverly adapted to the form and figure of the angel. The Virgin is also gracefully posed on her faldstool, and displays a maiden grace and modest attitude with charming proportions. The gilder of the background, in doing his restoration, covered much of the outlines of the painting, and has considerably spoiled the figure. The Virgin's robe is remarkable, for it is red with a long white cloak embroidered with a rich design, and descends from the head, following the line of the shoulders down to the



4. St. Basilius.

Attributed to Fabrizio Santafede.

feet. Her right hand rests on a half-open book, while her left hand, directed towards the angel, conveys the expression of one who considers herself unworthy of so unexpected and so signal an honour. The embroidery on the coif of the angel is well worthy of notice. The second subsidiary picture on the left represents a miracle of St. Benedict, who resuscitated a boy upon whom a wall had fallen.

The next picture represents the saint at prayer before a doorway from which a curious figure in the costume of the fifteenth century is issuing, holding up his hands as if in astonishment.

The second picture is a landscape, with two children in the foreground, one of whom has lost both his legs, and the other is kneeling beside him. Further off is a church with a low steeple, and in the background the top of a mountain, with three slim cypresses growing upon it. The landscape in this, as in most of the other pictures, has been almost obscured by the restorer's gold.

The third picture records in a very ingenious way the

rescue of St. Placidius. In order to show that St. Benedict saw by a spiritual vision what had occurred, the artist divides the action into two parts. In the first, the saint, who is standing at a window, incites Maurus to run and save his brother, who is about to be drowned; in the second, we see Maurus raising Placidius, who appears issuing from a well into which he had fallen with his pitcher while drawing water. Between St. Benedict and the two brothers is a hill, which appears to screen them off in such a way that the saint could not have seen the accident. A lofty mountain with a building upon it is in the background.

The last picture on this side represents a man with his head hung back, endeavouring to vomit up a large reptile, under the weight of which he is staggering. Two men are holding him up, and St. Benedict appears under a portico and blesses him, which at once relieves the poor demoniac of his unwelcome guest. The architecture, as well as the landscape, of this picture is particularly interesting.

On the right, under the Annunciation, is the Penance of St. Benedict. He kneels in front of the crucifix with the scourge in his hand, at

the end of a cave, wearing only a loin-cloth. Above is St. Romano ringing a bell, a small devil full of movement is flying away; beyond, a water-course and landscape. A similar picture exists in the frescoes of St. Severino and Sossio at Naples.

The miracle of the mending of the pottery colander, which had been broken by the nurse of St. Benedict, occupies the next picture, and the bottom picture probably represents the miracle of the pruning-hook, the object which looks like a flying fish in the background being most likely all that is left of a stork, the restorer having gilded the background till nothing distinguishable remains.

The *predella* consists of four pictures representing the miracle of the poison; the monks asking St. Benedict for water; the water being made to flow from the rock by the saint; and lastly, probably a repetition of the miracle of the colander. The background of these pictures is of gold laid on by the original painter, and not by the restorer, so that the perspective is much better, and there are signs that the

artist endeavoured to reproduce the buildings of Montecassino, before their destruction by an earthquake in the seventeenth century.

Whether "Lo Zingaro" was the artist is a question easier to ask than to answer. Only one signed picture by him exists, and that is in Russia; but if, as is supposed, he and his pupils painted the cloister of St. Severino, the painter of this picture must have had the same inspiration from some more ancient representation of the subject.

We will now consider the polyptych of 1508 (p. 334). This picture consists of seven parts. In the centre is the Death of the Virgin; on the left, St. John the Baptist; on the right, a female saint (often mistaken for St. Luke); above, in the centre, the Coronation of the Virgin, with St. Placidius on the left, and St. Anthony of Padua on the right.

On the *predella* beneath we see the Annunciation, the Nativity, the Adoration of the Magi, the Ascension, and the Pentecost. The frame of the picture is magnificent, and is such as high-born ladies like the Caracciolos would have selected, and may very likely be by Pietro Belverte of Bergamo, who worked in 1497 for the Sisters of Santa Patrizia, and in 1506 for Galeazzo Caracciolo.

The monogram given above shows clearly that this picture is by Amato.

The third painting, which has been less restored than any of them, shows the Virgin seated with the Child (p. 335). On either side are two female saints, and at the Virgin's feet is a pretty scene of a devil chasing a childish figure. The expression of both these little figures is charming, and the whole style of the picture reminds one of Pinturicchio. The virgin has a halo but no crown; the saints at the side are both handsomely crowned. The background is of gold arabesqued with incised designs, and the cloaks of the saints are diapered with lilies. The frame is of an exquisite fine pattern, which recalls the two ancient columns from Castel del Monte, now in the church of Santa Chiara. The

predella consists of four pictures representing the Nativity, the Death of the Virgin (both copied freely from the big picture), the Ascension, and the Pentecost. There is no trace of the painter, but it may safely be attributed to the same painter as the big picture—namely, Amato the elder.

The fourth and last picture is of colossal dimensions, and is attributed to Fabrizio Santafede (p. 336). If the attribution is correct it is undoubtedly his masterpiece. The principal figure is St. Basilus, and is painted in a manner quite worthy of an artist of greater renown; every good quality is there—design, expression, colour, flow of drapery, and a sublime sentiment of devotion.

The middle of the picture is perhaps the most successful part of it. The two female saints behind Santa Patrizia (one of whom is Santa Lucia) recall the two figures between the Saviour and St. John the Baptist, by Cesare da Sesto, in the gallery at Cava. Santa Patrizia is charming, and the veil she wears is of marvellous beauty. The entire composition, which contains a vast number of figures, is very grandiose and rich, besides being well balanced. The figure of the Almighty might be more dignified and the pose easier, while the figure of Christ is altogether conventional. Many of the secondary figures would have borne more careful finishing, while the angel holding the book is simply poor, and seems like a figure thrown in as an afterthought in haste, for the sake of symmetry. Take it for all in all, it is a first-class picture, which one can look at with pleasure and forgive its defects. Round it are small pictures of saints of either sex.

These four pictures are in no way inferior as paintings to the one on the principal altar in Donna Regina, and they have an historical interest greatly surpassing it. They also convey a warning from their romantic history—namely, that there may yet be many valuable pictures in Italy which were concealed in troublous times, and may yet by good fortune be found again.

Art Sales of the Season.*

II.—Objects of Art, etc.

PASSING from pictures to porcelain, silver plate, and objects of vertu in various kinds, there have during the season been moments of quite unparalleled bidding in the auction rooms, when thousands of pounds were volleyed about, almost as though they were pence. During the seven months ending in July a rock-crystal drinking-vessel realised more by some £1,500 than before had been paid for any single object of art, including pictures, under the hammer in this country; an old Nankin ginger jar almost quadrupled the former auction record established in 1904; while a rare state of a mezzotint after Sir Joshua was valued at just eight times as much as he received for the original full-length portrait. Commercially, then, the sales have been quite the reverse of unimportant. As to totals for single properties, that of about £67,500 for the

fine and extensive collection of porcelain, with a few pieces of decorative furniture, etc., belonging to the late Mr. Louis Huth, stands out from all others. His taste for "blue and white" was greatly stimulated by Rossetti, a pioneer of its beauty in this country. The Louis Huth art collections as a whole—pictures, porcelain, engravings, old silver—yield not far short of £150,000. The remnant of the vast and rich assemblage of snuff-boxes and objects of art of the late Mr. C. H. T. Hawkins, Portland Place, with some unset precious stones, brought the aggregate in this case up to some £217,500, an approximation to the £397,562 realised in 1882 for the Hamilton Palace treasures, whose present day worth it is almost impossible to estimate. Early in January some old English furniture from Beau-Desert, the property of the late Marquis of Anglesey, fetched £6,775, and the following month a ewer of rock-crystal and silver-gilt, regarded as of so little account that it was found in a

* Continued from p. 307.

cupboard at Beau-Desert surrounded by ordinary pieces of glass, served to raise the Anglesey total to over £100,000. In April seventy-eight old English spoons, belonging to Mr. Brand of Exeter, who never gave more than £3 for a single example, fetched £1,210 odd, probably seven or eight times the original outlay. The dispersal of the Capel-Cure bronzes and objects of antiquity, in May, for about £15,000 was a disappointment to the seller. A terra-cotta bust of the famous Lucrezia Tornabuoni, mother of Lorenzo

di Medici, for which Mr. Edward Cheney reputedly gave several thousands of pounds many years ago, fell at 50 gs., the attribution to Donatello not being accepted. The following table shows at a glance the eight principal pieces of porcelain that have occurred, five of the lots coming, it will be remarked, from the Louis Huth collection, and all, save one, being examples of Oriental art, a splendid exhibition of which was arranged during the summer by Messrs. Duveen.

PORCELAIN, CHINA, ETC.

	SALE.	PRICE.
1 Old Nankin. Prunus-pattern vase and cover, 10½ in. high. Bought at Bristol, 1860's, 12s. 6d.; sold to Mr. Huth, £25. Record price for single piece of porcelain at auction. See also A.J., p. 194. (31)	Louis Huth (May 17)	£5,900
2 Old Sèvres. Ovoid vase and cover, 10¾ in. high. Date letter for 1763. Gros-bleu ground. Painted by Dodin. (30). (Illus. A.J., p. 195)	April 14	4,000 gs.
3 Old Chinese. Pair of beakers, 10½ in. high. Ovoid vase and cover, 12½ in. high. Bright green and powdered blue and yellow ground. From Burghley House sale, 1888, about 130 gs. (52 and 53)...	Louis Huth (May 17)	£2,700
4 Old Chinese. Ovoid vase, 17¾ in. high. Black ground, enamelled famille-verte. Cracked. (24) ...	April 14	1,950 gs.
5 Old Nankin. Pair of mandarin jars and covers, 42 in. high. (191) ...	Louis Huth (May 18)	1,850 gs.
6 Old Nankin. Three ovoid vases and covers, and two beakers, 16½ in. and 18 in. high. Painted with audiences, plantain and vases of flowers. (30) ...	Louis Huth (May 17)	£1,550
7 Old Chinese. Pair of bowls and covers, 15 in. high. Celadon crackle; ormolu mounts chased in Caffieri manner ...	June 30	1,300 gs.
8 Old Chinese. Pair of egg-shell ovoid lanterns, 8¾ in. high. Enamelled with an audience and figures. (361) ...	Louis Huth (May 19)	£1,200

In Mr. Webber's profusely-illustrated book on Mr. James Orrock, published in 1903 (Vol. II., p. 193), there is printed an interesting letter from Mr. Huth, telling how the prunus-pattern vase, No. 1 on the foregoing table, was

procured by him from a friend at what he then regarded as the ridiculously high price of £25. The similar vase belonging to Mr. James Orrock brought 1,250 gs. last year.

The outstanding pieces of silver plate are as follows:—

SILVER PLATE.

	SALE.	PRICE.
1 James I. rose-water ewer, 14½ in. high, and dish, 17½ in. diam. 1607. Parcel-gilt, original. 100oz. 8dw. (47) ...	Louis Huth (May 26)	4,500
2 Pair of Elizabethan rose-water flagons and covers, 12½ in. high. 1597. Entirely gilt. 71oz. 16dw. (95-6) (Sold 25 years ago, £450) ...	June 28	3,500
3 William and Mary large standing-cup and cover, 27 in. high. 1692. 87oz. 17dw. (44) ...	Louis Huth (May 26)	3,300
4 William and Mary large plain tankard and cover, 12 in. high. 1692. By George Garthorne. 93oz. 19dw. Presented by Queen Mary to Simon Janzen. (43) ...	Louis Huth (May 26)	2,050
5 James II. two-handled cup and cover, 14½ in. high. 1685. By Samuel Hood. 98oz. 7dw. 37oz. per oz. (88) ...	May 10	1,819
6 James I. tankard and cover, 8½ in. high. 1604. Entirely gilt. 21oz. 9dw. (46) ...	Louis Huth (May 26)	1,720
7 Elizabethan tankard and cover, 7¾ in. high. 1573. 20oz. 19dw. (45) ...	Louis Huth (May 26)	1,700
8 James I. standing-cup and cover, 15½ in. high. 1604. Entirely gilt. 19oz. 12dw. (62) ...	Montagu (May 26)	1,600
9 James I. standing-cup and cover, 19 in. high. 1619. 25oz. 3dw. Entirely gilt. (63) ...	Montagu (May 26)	1,350
10 James II. two-handled cup and cover, 14½ in. high. 1685. By Benjamin Pyne. 98oz. 3dw. (97) ...	June 28	1,200
11 Gold ewer and rose-water dish, 17½ in. diam. Gross weight, 202oz. 19dw. Gold medal, Paris, 1867. By Charles Duron, after design of Briot. (43) ...	April 14	1,100

None present on the afternoon of May 26th recalled the occurrence at auction of an English rose-water ewer and dish belonging to the early seventeenth century. Little wonder was felt, then, at the price obtained for No. 1, similar in design to a ewer and dish in the Royal collection at Windsor. The price is within £50 of the highest paid under the hammer for a single piece of silver. On the

whole the dispersals of fine old plate were less interesting than those of 1902, when the Dunn-Gardner assemblage attracted so much attention.

We are enabled to illustrate the object which appears first on the following table, and of which mention has already been made (p. 206). The other entries do not call for comment.

VARIOUS OBJECTS OF ART.

	SALE.	PRICE.
1 Biberon, rock-crystal, mounted with enamelled gold, 12¾ in. high, 16¾ in. long. Italian, mid-sixteenth century. Highest price yet paid at auction for single object of art. (66) (Illus. A.J., p. 339) ...	Gabbitas	15,500 gs.
2 Ewer and cover, rock crystal and silver-gilt, 6½ in. high. English, c. 1550. (105) (Illus. A.J., p. 112) ...	Anglesey	4,000 gs.
3 Pair of white marble statuettes, 17½ in. high, in the manner of J. B. Pigalle. On Louis XVI. pedestals, mouldings of ormolu. (116-7 and 121) ...	June 30	£2,400
4 Louis XV. oblong gold snuff-box, by J. P. Ducrollay, Paris, c. 1760. (82) ...	June 2	£1,400
5 Louis XVI. clock, 14½ in. high. Cupid and other details in chased ormolu. (104) ...	June 30	1,200 gs.
6 Louis XV. oval gold snuff-box, enamelled <i>en plein</i> , with a boar hunt and other subjects. (110) ...	Hawkins	£1,100

PRECIOUS STONES AND JEWELLERY.

	SALE.	PRICE.
		£
1 Rose-pink diamond, $31\frac{1}{2}$ carats. Mistakenly thought to be the Agra jewel, taken from the King of Delhi in 1857. (127)	Streeter	5,100
2 Pearl necklace, 49 graduated stones, single brilliant snap. (109)	June 29	4,700
3 Pearl necklace, 53 stones, diamond cluster snap. (87) This necklace was stolen an hour before the sale, but immediately recovered	June 29	1,700
4 Magnificent yellow brilliant, fine colour, $135\frac{1}{4}$ carats. (82)	Hawkins	1,380

NOTE.—Catalogue numbers within brackets.



Rock-crystal Biberon, mounted with enamelled gold.

(By permission of Mr. Charles Wertheimer.)

Sold at Christie's on May 26th for 15,500 guineas. Disregarding ropes of pearls, this is the biggest sum actually realised for a single object under the hammer in this country.



(Photo. Hollyer.)

Venice, the Grand Canal.

By Canaletto.

The Canaletto Collection at Castle Howard.

By H. Ellen Browning.

THE very important series of Canaletto pictures in the possession of the Earl of Carlisle at Castle Howard is a most interesting one from every point of view. The National Gallery, and those of Berlin, Dresden, Florence, and Venice, all possess beautiful specimens of his work, and some of those in the Wallace Collection are attributed to him; several private collections, too, notably those of the Duke of Bedford at Woburn Abbey, the Duke of Buccleuch at Dalkeith Palace, the Duke of Bridgewater at Bridgewater House, the Earl of Warwick at Warwick Castle, the Earl of Leicester at Holkham House, all possess remarkable canvases by him. The Canaletto room at Castle Howard, devoted entirely to the work of this painter, and his very clever imitator, Jacopo Marieschi, contains in all twenty-four pictures—four large canvases, and nine smaller 'Views of Venice' by the master himself, and eleven by his imitator. Besides which there are three very beautiful ones hanging in the music-room, and one more in Lady Carlisle's drawing-room, making altogether seventeen genuine

Canalettos. Most of Canaletto's pictures were bought by Frederick, fifth Earl of Carlisle, between the years 1734 and 1745, from the painter himself, at Venice. Those of Marieschi were bought in Venice at a later date, also from the painter of them. As long ago as 1857, Dr. Waagen, the then Curator of the Royal Gallery at Berlin, recognised the value and significance of the Castle Howard collection, which he considered unequalled by any he had seen elsewhere.

Antonio Giovanni Canale, commonly called Canaletto, was born at Venice in 1695 or 1697, as the eldest son of a scenic painter, under whom he studied, until in 1719 he went off to spend his *Wanderjahre* in Rome. The style of this rather rare and highly-accomplished master reveals distinctive characteristics, very remarkable at the period when he lived and worked. Some of his individualities may perhaps be looked upon as "inherited tendencies." He appears to have inherited from his scene-painting father not only an instinctive striving after realism and the desire



The Rialto, Venice.
By Canaletto.

(Photo. Holyer.)

to paint things and people *as they are*, but also a perception of the poetry that to the "seeing eye" reigns everywhere, and that exquisite joy in colour, as well as form, that pervades all his work. Moreover, he was a born Venetian, with a passion for Venice in his very blood. Day after day for five years this young enthusiast toiled, studying in Rome the effects of light and shade, making experiments with the *camera lucida*—an unheard-of notion amongst his brother-artists up to that date—in the drawing of intricate masses of buildings, making detailed copies of ancient ruins, and studies of cloud-masses and skies. Then, when he felt that he was master of his art, he returned home and settled down to paint Venice, never again to leave her (except for the two years 1746-47, which were spent by him painting in England) for more than a few days at a time. An idealised realism was always his aim, and his pictures are remarkable for their truth. Wonderful width of light and shadow; colour, soft, deep, richly radiant or delicately clear; intricate perspective, accuracy of draughtsmanship, elaboration of detail; freshness, transparency and "atmosphere" are the salient characteristics of his work. His canvases are filled, too, with life—strong, vigorous, pulsating life. He has given us not only the Campanile, the Piazzetta, the lagunes, the canals, the sunshine and shower of Venice; but he has inspired his work with the very soul and spirit of Venice also: its palpitating force, its gaiety, its bustle, its languor, its religion, its sensuous love of beauty, its lavish appreciation of Art, its delight in warmth and colour, and the golden glory of the sun. His Venice is quite other than the semi-silent city of to-day. It is Venice in the heyday of her brilliant, beautiful, voluptuous prime, painted by a painter who loved her with every fibre of his being, and knew her under every possible aspect. If we substitute the word Venice for Sirmio, we can quite easily imagine Canaletto musingly murmuring in tender tones, as he painted his perpetual 'Views of Venice' year in, year out, the words of the poet Catullus:—

Sirmio, thou fairest far beneath the sky
Of all the isles and jutting shores, that lie,
Deeply embosomed, in far inland lake,
Or where the waves of farthest ocean break.

Poet and painter thought alike in other respects also. Both of them seem to have been fascinated by the witchery of water. Canaletto *might* have given us Venice with the distant snow-capped or purple-crested line of Dolomite peaks on the horizon; but he never did. Mountains were merely a remote nothing to him in comparison with water and sky, the splendour of architectural treasures, and the bustle of mankind.

If, as Ruskin observes in "Modern Painters," "Painting is nothing but a noble and expressive language"—then, surely, Canaletto may be called the noblest chronicler of his period, for the history of Venice may be said to be legibly written on its buildings. Even to-day it still remains, as Freeman puts it: "A fragment of the Empire of the East, which never actually admitted the supremacy of the West."

Luckily he was endowed with a keen perception of the beauty of line as well as the harmony of colour. Though especially sensitive to the fascinations of colour, he never permitted himself to be in any smallest degree careless of form. Two of the larger pictures in the Canaletto room

at Castle Howard, however, are lacking in water, for a wonder. They represent the Piazza San Marco from different points of view, showing the west front of the cathedral, with its frescoes glowing in strong sunlight. One shows a bright breezy morning, a clear blue sky, buildings full of pale, delicate, transparent colour, a perspective so masterly that the colonnades seem to prolong themselves almost indefinitely in ranged and perfect symmetry. The square is crowded with people—priests, children, buying, selling, loitering round the fountain—and the subdued brilliancy of the costumes worn by the crowd is singularly satisfying to the eye seen against warm golden-grey tones of the pavement. The other gives us the opposite end of the square, and the hour is evening. The market is over; Venice has come out to stroll and "take the air." Dusky shadows are dropping down, and the afterglow which is just beginning to tint the sky is exquisitely soft and lovely in tone. The strong effects of deep shadow are very striking in this canvas, and the draughtsmanship in both of them is remarkable.

The *chef-d'œuvre*, perhaps, of the whole collection is the one showing the Palace of the Doge under a gusty sky, which casts high lights and deep shadows on the water of the canal. The Palace itself is painted under an effect of strong sunlight that brings out deliciously its dainty pinky-cream tones most forcibly. The delicate tracery, fluted shafts, graceful carvings, and pillars of marble and alabaster are all most carefully and elaborately portrayed with wonderful accuracy and a most complete mastery of the laws of perspective. The prevailing tones of the other buildings are various shades of cream and white, or grey in shadow, whilst the water, of course, is a deeper reflection of the sky-tones. In the background, above the pink of the Palace, the Campanile rears its proud head, softly grey against the deep blue sky, like a gigantic sentry on guard over the fairy-like creation beneath it. Gondolas, fishing-boats, moored barges, and a certain number of figures give just the necessary touch of life to the scene; for Canaletto not only *paints* Venice, he translates and interprets her at the same time. It is the felicity and seeming spontaneity of the joyous, vigorous, eighteenth century Venetian life that this virile Venetian has immortalised for us which renders so many of his works interesting, apart from the fact of his being so unmistakably master of all the mysteries of the technique necessary to a great landscape painter.

Another picture gives us a bit of Venice rendered familiar to us by Shakespeare's play. It is the Rialto, and may probably be the copy from which one of Canaletto's pupils painted, on a smaller scale, the canvas No. 11 of the Wallace Collection at Hertford House. The draughtsmanship here is very fine, and the whole picture is admirably carried out in rich, clear colouring, whilst the shimmering lights on the water and the general arrangement of light and shadow are excellent. Altogether, this is a work of uncommon power and finish.

Another of Canaletto's masterpieces is the one which may be designated 'On the Grand Canal.' This, again, is an early morning scene. The opalescent sky is especially beautiful; sea-green, lilac, pale blue, lemon and pearly tints are the prevailing tones. The several domes stand out clearly, pale blue and creamy white, just touched by the cool, clear rays of the rising sun. The costumes worn by



Venice, the Palace of the Doge.
By Canaletto.

(Photo. Hollyer.)



(Photo. Hollyer.)

On the Grand Canal, Venice.

By Canaletto.

the gondoliers and pedestrians, the flags and pennons flying taut in the early breeze, supply touches of firm, warm, brilliant colour amongst the greenish-greys, the drabs, and creamy tones of the quay; whilst the reddish browns and rich greys of the roofs and buildings that lie in shadow, and the hulks of the boats lying on the shimmering, silver-rippled blue-green water form a most beautiful and soul-satisfying scheme of colour. The general luminosity is good and the drawing, as usual, masterly. Taken as a whole, it is superb in its breadth and strength of execution, its *certainty* of line and detail, and its loving appreciation of the glory and freshness of a Venetian dawn.

Another large canvas is devoted to the Church of San Giorgio Maggiore, from its most picturesque point of view. This too is remarkable for its great breadth of handling, its forceful, glowing colour-scheme, its transparency, and the great delicacy of its aerial perspective.

Amongst the smaller canvases are included two more pictures of the Campanile. The first shows it in its full length standing out clear-cut, sun-drenched and golden-grey against a blue but fleecy-clouded sky. The ruddy roofs around and the brilliant tones of the cathedral frescoes showing in one corner in a strong sunlight, supply beautiful bits of warm rich colour, and the perspective is perfect. In the other we see the Campanile again rising in the background with great effect. Yet once more, this time in a

large canvas, we find the Campanile rearing itself warmly grey against a cloudless blue sky. It is Ascension Day, and the quaint ceremonial of the Marriage of the Doge to the Adriatic is about to take place. The middle distance is filled by the *Bucintaur*—all crimson and gold—and throngs of Venetians of all classes in holiday attire. The face of the water is almost hidden by gondolas crowded with occupants, and the whole canvas is filled with life, light, sunshine, and the *aroma* of Venice, so to speak, is everywhere. In rich depth of colour and careful execution this picture equals anything Canaletto ever did. In point of extent, clearness of colouring, and refinement of detail, it compares most favourably with a similar one now at Coxlodge Hall, which was presented to the father of Admiral Grieg by Catherine II. of Russia, and to the 'Marriage of the Doge' at Warwick Castle, which is considered by many one of his very greatest works.

The remaining smaller canvases show us various other picturesque points of view under different aspects. We get a stormy day with a purplish sky and the face of the lagoon wrinkled by a peevish wind. Dull subdued tints prevail in this: greys, browns, orange, red, are the predominating colours.

Venice in the afternoon of a sultry day. Lagoon and sky seem to meet and blend at the horizon. The colouring is full, rich, glorious. Expanse and restfulness seem to be

the characteristics of this canvas. We have also Venice at dusk, with the departing glow of a summer sun glinting on her dim waters and stately porticoed palaces. Venice on a hot midsummer's day, steeped in a golden glow beneath a serene sapphire sky. Venice in winter; the Duomo pearly-grey beneath a smoky-blue sky, the canal an expanse of cold steel-blue water rippled with silver; red roofs, and brown boats. A larger canvas shows a superb view of the harbour in winter beneath a slightly wind-swept sky.

Most of these pictures are quite in Canaletto's best style, and show a splendid simplicity of treatment, a clear firm touch, and a facile mastery of deep-toned colour. In a large proportion of his work the figures were painted by his friend Giovanni Batista Tiepolo. For thirty-one of his

favourite pictures Canaletto etched the plates himself for their reproduction, and many of them were engraved by Vicentino. He had no son, but his nephew and pupil, Bernardo Bellotto, imbibed the spirit and copied the style of his uncle so thoroughly that his pictures since his death have often been ascribed to the former. It was a mellow October morning when Canaletto first saw the light of day, but it was at the close of a sultry August evening that he passed quietly away at the age of seventy-three years.

He is essentially the painter of Venice in a way that nobody else can claim to be. He loved her passionately, and the glamour of Venice may be said to have enthralled him from the cradle to the grave, as it now enthral us in his pictures.

Art Handiwork and Manufacture.*

IN all times adherents to the weaker causes of the age, seeing themselves so few to influence the many, and so feeble to proclaim a truth contradicted by the strong, have risen, by the necessities of their position, to clearer faith in the unconquerable spirit for whose perfecting weakness is inevitably appointed. These fully receive the hope of the promise made, not to power and pride, but to poverty and humbleness: the promise of the illimitable inheritance, the triumph which is of love over wrath and distress, bringing in to the joy and light of the feast prepared for the ascended spirit all who would keep without in bitterness and jealousy. To renew in solitude and perplexity a discredited cause, to strive to discern and use the teaching

of the disaster that befel, while yet proclaiming the value and necessity of the ruined belief, is to learn what is the humbleness and poverty ordained for the strengthening of the imperishable.

Those who proclaimed through the din of nineteenth century commercialism an ideal of craftsmanship, and of brotherhood as the inspiration of work and of commerce, bore to the full the sense of solitude. The strength and swiftness of the industrial world were dedicated to the

* Continued from page 310.



Bonbonnière in Hammered Metal, with Silvered Malachite Top.

Designed and executed by E. T. W. Ware,
of the Junior Art Workers' Guild.



Martin-ware Jar with Silver Mounts.

By Edward Spencer.

subjugation of beauty to commercial ends. The leaders of craftsmanship wrought and spoke against the full tide of materialism, of energy in mechanical production which ground the life of the workers down from its mark, and effaced all public instincts of right choice of possessions, or duty towards the producers. The greatness of the sense of wrong and loss, the anger with which a spirit like that of Morris compared the occasions for joy and worship in the common work of his own day, and in that of the thirteenth century, measured an injury to life whose end seemed near in the extinction of the spirit that fashioned the work of the hands in the image of its immortal longings towards perfection.

The loss had to be so measured, to be so painfully discovered in despair at the authorised outrage to kindness and beauty. A renewal of the ideal of art in industry could only be looked for in the minds of the few sufficiently lonely in their century to find their endeavours hurt and mocked by its overweening prosperity. For the changes which, through centuries of advancing civilisation, substituted the manufactory for the guild workshop, and the factory "hand" for the craftsman, were not foisted on the national life. They represented the alienation of industry from the service of life to the service of the attainment of wealth, and the rise of the capitalist within the craft-guilds marked the submerging of the nobler ideal before ever the system which had been its expression perished in the era of free competition. The period during which the guild-regulations were evaded, and industries were started in revolt against the ordinances of the fraternities, witnessed the expression of the insufficiency of the ancient guild-system to the changing needs of life. How much that was essential to right production and the best prosperity of trade perished with the craft-guilds, only a wholesale rush into commercialism could prove. The craft-guilds failed to nourish the industries necessary to a world in whose markets the nations met. They had to perish, and their ideal of brotherhood had to fade out till experience of unchecked materialism in commerce brought to a few lonely minds the overwhelming sense of the price paid in life for prosperous manufacture.

It was for the founders of the Arts and Crafts movement to cry their warning in astonished ears, and to start their labours in opposition to the ideas of the time. They had to awaken the national

conscience to the degradation of life in the production of cheap mechanical wares, and to make credible the assertion that from life degraded either in the exclusive pursuit of wealth or in subservience to a scheme of labour that forbids individuality, no productions are to be looked for that shall not harm in some measure the lives of producer and consumer.

That was the re-proclamation of brotherhood as the essential basis of industry, the denial that the competition of capitalists was the true substitution for the rivalry of guild with guild to produce the worthiest work, and that the war between capital and labour was a happier and more useful state of affairs than the co-operation of the members of a guild to further the interests and honour of the craft.

It is a commonplace of knowledge to-day that the art of the Middle



Trowel in Steel damascened with Silver :
used to lay the Foundation Stone
of the New Memorial Hall, Eton.

Designed by Edward Spencer.
Executed by the Artificers' Guild.



Metal Candlestick.

Designed by Edward Spencer.
Executed by the Artificers' Guild.

Ages was the spontaneous work of men whose rights, duties, and traditions were perfectly maintained in the organisation of guild and town. The mediæval craftsmen worked in earnest and joyful community, and in fellowship with the citizens whose rights of reasonable and excellent possessions the guild was bound to respect. The well-ordered relationship between the crafts and the public, possible within the restricted limits of these little townships, nourished the inspired work whose remains shame the uneasy and confused work of to-day.

But to reproduce these conditions of mutual appreciation the lesson of the ruin of the guilds must be accepted, as well as the inspiration of their example. Brotherhood, the recognition that the good of the craft and of the craftsman is an inseparable cause to be maintained by devotion and love—that is no dead idea. But for its full expres-



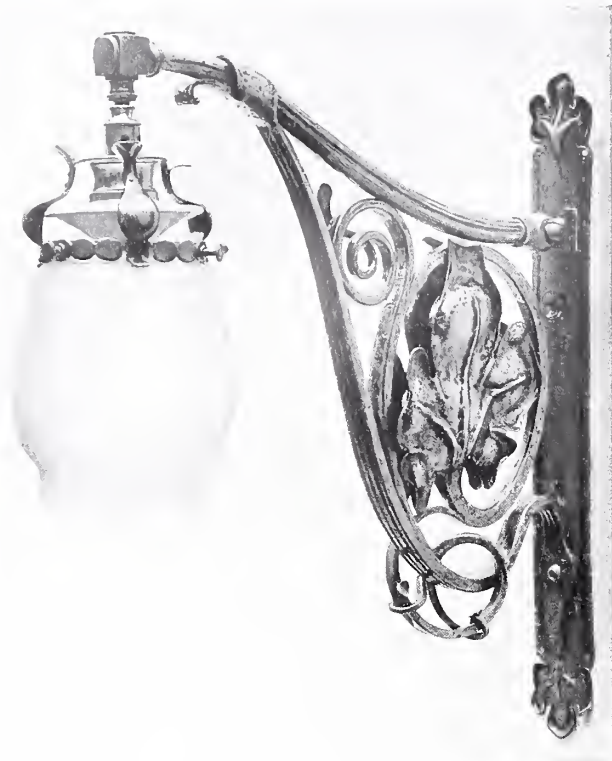
Front View of the Colquhoun Casket.



sion the rights and duties of the worker must be defined in a system that covers the whole civilised world, and brotherhood must determine the traffic of nation with nation as once the transactions of neighbours in little towns. Until the manufactory, at least, is reconstituted as a fraternity at peace within itself, or trades unions raise their activity to ensure recognition of duty to the individuality and the industry, there would seem little hope that the mightier commercial organisations are to develop into the latter-day equivalents of the great craft-guilds whose unrecorded craftsmen shaped

Back View of Casket in Silver, enriched with Jewels, with bronze hinges: presented by residents of Helensburgh to Sir James and Lady Colquhoun on the occasion of their marriage.

Designed by Edward Spencer.
Executed by the Artificers' Guild.



Wrought-Iron Gas Bracket for Cuckfield Park, Surrey.

Designed by Edward Spencer.
Executed by the Artificers' Guild.



Wrought-Iron Gas Bracket for Cuckfield Park, Surrey.

Designed by Edward Spencer.
Executed by the Artificers' Guild.

and coloured the materials of the earth to imperishable forms of beauty.

In the meanwhile, as in the revolt from guild restrictions, industries in opposition to their hardening system took form and grew strong, so, in these days, the idea of the guild is the basis for an increasing number of craft-ventures, whose work has gained consideration in the market. That good work should be done which could not have been done within the existing industrial scheme, and that the value of this free endeavour should be tacitly recognised in a measure of public preference for individual wares over mechanical productions is something. But the difference between this occasional appreciation and the mutual understanding between craftsman and purchaser which has existed in time of prosperous craftsmanship, is borne in on the members of these societies by experience that constantly thwarts the hopes of the enterprise. To renew that inspiring and valuable relationship is a necessity,

if modern guilds are to achieve their full possibilities as healthy centres of endeavour and activity, where the respect for skill and the reverence for beauty may find an abiding place in the hearts and lives of men.

The enlargement of one such society, hitherto known as the Artificers' Guild, to include within its influence the consumer as a necessary co-worker in the cause of right production, is an interesting declaration of this belief. The metal-work and jewellery of the Guild, produced from the designs of Mr. Edward Spencer, who directs the work, show the fortunate results of a revival of handicraft under the rule of an earnest and inventive master-worker. The foundation of the new Guild of St. Michael, whose activity will, it is hoped, also include weaving, embroidery, printing, and other crafts, brings other craft-workers into this centre, and the fortunes of the enlarged venture will be watched with the interest attaching to a new assay of the spirit of brotherhood towards conquest over the excesses of unbridled competition.

Molly.

After the Picture by F. Cadogan Cowper.

IT is hardly necessary to introduce Molly to those who make any pretence to keep abreast of present-day literature, far less to those who in particular find delight in Mr. Maurice Hewlett's word-evocations of old-world Italy. Molly, of course, the daughter of one Lovel, a wharfinger of the Wapping bank-side, by her beauty and

her simple kindness of heart, won for her calculating husband the Dukedom of Nona—and she was the fascinating Duchess. Molly is one of many figures in *Little Novels of Italy* not soon forgotten. Her habit of kissing as a salutation, which quite naively she bore with her from the bank-side to Italy, won all hearts; but finally her life was



Painted by F. CADOGAN COWPER.

(By permission of MAJOR-GENERAL GOSSET, C.B.)

MOLLY, DUCHESS OF NONA.

quenched amid intrigues on the Lombard plains, where all was intrigue. Molly had many a name. At Wapping—and in her day Father Thames was younger than now by four centuries, a mere trifle to him—to her kinsfolk and acquaintances she was Mawkin, Moll Lovel, or Long-legged Moll Lovel, for they had watched her handsome body out-strip her simple mind. “Good girl that she was,” Mr. Hewlett says, “she carried her looks as easily as a packet of groceries about the muddy ways of Wapping, went to church, went to market, gossiped out the dusk at the garden gate . . . linked herself waist to waist with maiden friends.” To Amilcare Passavente, the young merchant adventurer from Leghorn, because of the spell of her cool lips, the light in her eyes, she became at nineteen *La divina Maria*, *Madonna Collebiana* (*My Lady White-throat*) and a dozen other fine-sounding things, mistrusted by her staunch, blunt sweetheart, Gregory Drax, master of a trading-smack which coasted between London and Berwick. He held to “Moll Lovell.” But she sailed for Italy as the wife of Passavente. If he loved her, he found in her also a prime counter in the game of brag he was playing, a decoy capable of snaring even the greatest prince of Italy, Cæsar Borgia. “You have brought the sun into Italy; you shall be called *Principessa della Pace*, who heal all sorrow and strife by the light of your face!” exclaimed that despot, enchanted. No wonder Molly secured for her calculating husband the favour of the people of Nona, whom he despised and desired to rule. The artless giving of her rosy cheek to each to be kissed—and in the grand square at Nona the candidates jostled and strained and prayed between the soldiers’ pikes—made “the women cry, the old men prophesy, the young men dream dreams.” Her sunlit presence threw into yet darker relief the plottings, the ignoble intrigues around. In

the end her husband would have had her cajole Cæsar Borgia, while his guest, into drinking a poisoned cup. At the supreme moment, she hurled the cup on the pavement, and was only spared the long knife of her husband to be strangled an hour later by her lover, who would let the Borgia have none of her. That was the end of Molly Lovel, Duchess of Nona. Quaintly, Mr. Hewlett fancies that Leonardo’s picture of the Virgin on the lap of St. Anne, in the Louvre, is a glorification of Molly and Bianca Maria, the then affianced of the Roman King. Molly’s, says Mr. Hewlett, “the indefinite smile, the innocent consciousness, the tender maiden ways. Wife, mother, handmaid of High God, he (Leonardo) thought of her as of Molly in apotheosis; dutiful for love’s sake, yet incurably a child, made for the petting place.”

Mr. F. Cadogan Cowper, whose ‘Molly’ was one of the admired drawings at the extraordinarily successful summer exhibition of the Old Water-Colour Society, has rapidly come to the fore. Still well under thirty, he got his earliest art training in the St. John’s Wood Schools, passing in 1897 to those of the Royal Academy, where for five years he studied. By invitation he was for six months in the studio of Mr. Abbey, and afterwards sojourned for a time in Italy. He has been an exhibitor at Burlington House since 1899, and in 1901 his picture of a Paris aristocrat answering to the summons of execution in 1793 was hung on the line, his ‘Hamlet’ (the churchyard scene) of the following year being bought by the Queensland Government for the Brisbane National Gallery. In the spring of 1904 he was elected an associate of the Old Water-Colour Society, and this year the Chantry Trustees purchased his ‘St. Agnes in Prison.’ This ‘St. Agnes’ is among the works which cause him to be ranked as a prominent neo-Preraphaelite.

Passing Events.

M. BING, who died recently in Paris, was one of the most widely-known figures in the “Art Nouveau” movement. His influence served to attract many talented young artists in the late eighties and early nineties. For instance, Mr. Brangwyn executed a couple of panels, dealing respectively with Music and Dancing, for the Bing emporium, where were to be found examples of various arts and handicrafts that broke through the stilted conventions of the time. It would be obviously unfair to make M. Bing responsible for all the squirms and wriggles and blobs since perpetrated under the “Art Nouveau” mantle. He was one of those who did much to popularise Japanese art here and in France.

STRANGELY enough, though William Adolphe Bouguereau, who died a few weeks ago at his birthplace, La Rochelle, was a fairly regular exhibitor at Burlington House, where his pictures, “faultily faultless” in draughtsmanship, were always welcomed by the public, he was not one of the Foreign Academicians. At the last election of the kind, in January, 1904, M. Bouguereau, who had shortly before vacated the Presidentship of the *Société des Artistes*

Français, was one of three French painters nominated. M. Léon Bonnat headed the poll, while MM. Bouguereau and Dagnan Bouveret went unrecognised. Apropos of his ‘*Vierge Consolatrice*,’ for which the French Government paid 12,000 francs in 1876, an interesting question was raised in the French Courts. Relying on the fact that the whole work was public property, and hence could be reproduced, a maker of enamelled plaques copied the head and bust. It was decided that he had no right thus to use portions for such purposes. Bouguereau’s detractors have unkindly likened his Madonnas to perfumed Ary Scheffers.

IT does not seem to have been generally noted that a work by Mr. Leopold Rivers, R.B.A., whose death has to be chronicled, was, on the recommendation of Lord Leighton, purchased by the Chantry Trustees in 1892. It is a water-colour, ‘*Stormy Weather*,’ and the price was a modest £40.

FEW associate the name of Mr. Weedon Grossmith with pictorial art; but once it was his ambition, not to become a laughter-provoking actor, but a nineteenth century

Leonardo, or something of that kind. Mr. Grossmith, as a fact, was a student at the Academy Schools, and time and again has been represented at Burlington House, Suffolk Street, the Grosvenor Gallery, and elsewhere. No wonder a first act in one of his plays is laid in the Life School of the Academy.

ARE artists beginning to attach any occult significance to mere numbers? For Pythagoras, numbers were as was the grain of sand to Blake: the whole world was mirrored there. It is noticeable that to the "Society of Twelve," and the group of Six Landscape Painters who annually foregather to delightful purpose, there has been added the "Society of 25 English Painters." That is one of the mystic numbers. By the way, a paradox is involved in the title, for at least six of the members are Scotsmen.

THE solicitors of Miss Birnie Philip direct our attention to the fact that the book *Whistler's Art Dicta*, published by Mr. Elkin Mathews (p. 285), has been withdrawn from circulation owing to the unauthorised reproduction of some of the artist's letters.

MR. FRANCIS HOWARD, the original secretary of the "International" Society, and one of its enthusiastic supporters, attributes to Hoppner, and not to Reynolds, the picture presented by the late Princess Mathilde to the

Louvre. Conditionally on the authorities so changing the inscription, he has offered to give what he believes to be a genuine Sir Joshua.

ROYAL Academy students, who have been and still are busy preparing for the gold medal contests, to be awarded this year on December 9th, because the anniversary day falls on a Sunday, will miss Mr. Charles McLean, the Registrar, who retires in a month or two on a pension after faithful service of twenty-one years. Were all well-to-do institutions as considerate as is the Academy to those who, day in and day out, further their interests, the world would be a brighter place. And it can hardly be doubted that, even from the money point of view, the generous policy "pays."

IT is an open secret that several Academicians attribute to exaggerated interest in work by Old Masters, good, bad, and indifferent, stimulated by exhibitions in this kind at Burlington House, the diminished demand for modern pictures. No doubt partly for this reason, if, too, partly because the supply of Old Masters is not exhaustless, despite the number of them in country houses, it is proposed that the Winter Exhibition of 1906 shall consist in the main of pictures by British artists, painted before 1890, not excluding work by living men. It will be remembered that in 1901 the unexciting show consisted of pictures by native artists who died during the fifty years preceding. Many have urged that the Academy should take cognizance of the Arts and Crafts in the winter; but of course there are difficulties.

QUITE justly, a feature is being made in the Brussels Museum of the many examples it possesses from the hand of Constantin Meunier, the Millet in stone of the Low Countries, as not unjustly he has been called. The Brussels authorities had the wisdom to acquire several important pieces of sculpture by him fifteen years ago or so. Not the least significant note is struck in 'Le Grisou,' a mother frozen into tragic silence as she finds the body of her son among the dead after a pit accident. Meunier's sculptures are informed as though by an eternity of suffering.

AS Rubens and Van Dyck had previously received exhibition honours, the City of Antwerp could not more fitly have contributed to the celebration of the seventy-fifth anniversary



(Photo. R. Brown.)

Monument to Liverpool's Fallen Heroes.

By W. Goscombe John, A.R.A.



(Antwerp Exhibition.)

A Happy Family.

By Jordaens.

of Belgian Independence than by organising in the Museum a representative collection of works by Jacob Jordaens, born there in 1593. His is one of the notable names in Flemish art; as colourist, as amazingly vigorous wielder of the brush, he stands for much that is significant in the life of his people. Jordaens, it will be remembered, was a pupil of Adam van Noort, who is said to have been so depraved as to disgust all his followers. Jordaens bore with him for a relatively long time, however, because he desired the hand of the artist's daughter, Catharina. Home and continental public galleries and private collectors generously supported the Antwerp show. The Duke of Devonshire lent a superb version of 'Le Roi Boit,' of which there are others in the Museum at Antwerp, in Lille, in Paris. Jordaens was unrepresented in our National Gallery till 1902, when a portrait of Baron Waha de Linter, of Namur, was bought for £1,200.

MR. D. S. MACCOLL'S Lectures on the History of Art commence at University College, London, on October 27.

THE School of Art Wood-carving, South Kensington, has been re-opened after the summer vacation. Some of the free studentships maintained by means of funds granted to the school by the London County Council are vacant.

MR. JOSEPH PENNELL notes in the *Saturday Review* that the National Gallery authorities have taken his advice at last, and spelled Whistler's name correctly; he hopes that some day the 'Nocturne' will be given its right title, and that its classification in the British School may be reconsidered. Mr. Pennell, by the way, was awarded a gold medal for his work shown at the recent Liège Exhibition.

A BRICKLAYER of Crowborough, in Sussex, won in an art union competition Sir Edward Poynter's picture, 'The Cup of Tantalus' (p. 167), priced at 600 gs. It was the President's principal contribution to the 1905 Academy. The background of the picture was painted at Como, in the beautiful garden of the Villa d'Este.



(Liverpool.)

Edinburgh's Playground.

By James Paterson.

Autumn Exhibitions.

THE thirty-fifth Liverpool Autumn Exhibition, opened on 16th September, is more than usually successful as a representation of the best art of the year. The Catalogue records 1989 exhibits, of which 1621 are pictures, and the remainder examples of sculpture, art jewellery and pottery. The well-meant but ill-timed action of the new "Society of British Sculptors" has reduced the number of exhibits in their genre; the members having been restrained from sending to Liverpool because of non-compliance by the Arts Committee with rather exacting demands, made so late that it was impossible to consider them. Sculptors have much to complain of as regards provincial exhibitions, but the Walker Art Gallery has usually treated them well, and Liverpool has in recent years paid very large sums to British sculptors. The latest big commission, Mr. Goscombe John's South African War Memorial (p. 350), was formally inaugurated by Sir George White on 9th September. The "boycott" may have consequences which the Society of British Sculptors did not foresee, and will not like. The best works in marble at the Autumn Exhibition are M. Rodin's exquisite 'Les Lamentations sur Athène'; 'Sisters,' by Mr. Roscoe Mullins; 'Panthere,' by M. F. A. H. Peyrol; M. Pietro Canonica's 'La Mente sogna i Desideri del Cuore,' and 'The Offering,' by Mr. Swynnerton. Other notable items are: Mr. J. Crosland McClure's bronze statuette, 'Farewell'; Mr. Bruce Joy's busts of the late Marquis of Salisbury and Dr. Benson,

Archbishop of Canterbury; Miss F. Darlington's 'Little Sea-Maiden,' and Mr. J. H. Morcom's masterly group 'Protection.'

The pictures to which the chief centres in the largest gallery are given are Mr. Harold Speed's portrait of the King, and Mr. Dicksee's 'The Ideal.' Academicians and Associates are liberally and well represented. The principal attractions include Mr. Bramley's 'Grasmere Rush-bearing' (very much better seen than at the R.A.); Mr. Napier Hemy's stirring marine 'Betrayed by the Moon,' Mr. Herbert Draper's 'Ariadne'; 'The Cheat,' by the Hon. John Collier; Mr. Goetze's highly dramatic rendering of the Crucifixion; 'Snowdonia,' by Mr. Clarence Whaite, P.R.C.A., Mr. Sargent's portraits of Señor Garcia and the Duchess of Sutherland; 'Lamia,' by Mr. Waterhouse, and Mr. David Murray's 'The Tithe-barns.'

The selection of pictures from the Paris Salon is better than usual. M. Samuel Hirszenberg's 'En Exil (Juifs)' is a remarkably dramatic study of undesirable aliens making their way shiveringly across a snowy plain, doubtless towards England.

The painters of Scotland are in particularly strong force, and the high excellence of their contributions has not a little to do with the unusual merit of the collection as a whole. Their most notable performances include Mr. Hornel's 'Captive Butterfly' (p. 356), in which that highly original painter has surpassed himself; Mr. D. Y. Cameron's

distinguished 'St. Andrews,' Mr. James Paterson's delightful 'Edinburgh's Playground' (p. 352), Mr. J. S. Lorimer's 'Midsummer's Eve—A reverence to roses,' Mr. McTaggart's brilliant "impression," 'Consider the Lilies,' and Mr. Lavery's 'Polymnia.'

The local painters give a good account of themselves, especially in portraiture and water-colour. The collection of works in that medium is exceedingly good, and recognition is due to a judicious attempt to segregate pastel pictures. Our illustrations include a dainty woodland drawing by Mr. J. T. Watts (p. 356), and a vigorous oil landscape by Mr. Huson (p. 353); both local painters. A very good illustrated catalogue of the collection, edited by Mr. W. Woffenden, is issued, in addition to the official publication, the shape of which has been changed for the better.

The seventy-ninth autumn exhibition of the Royal Society of Artists in Birmingham is certainly one of the best held for a number of years.



(Liverpool.)

The Sketcher.

By Thomas Huson, R.I.

The principal places of honour in the Great Room are given to Mr. Sargent's 'Lady Warwick,' and to C. W. Furse's 'The Return from the Ride.' Other notable portraits are Mr. Orchardson's 'J. Howard Colls, Esq.,'



(Bradford.)

The Whistler Gallery.



(Bradford.)

South-east Gallery.



(Bradford.)

West Gallery.



(Bradford.)

Reception Hall.



(Bradford.)

East Gallery.



(Liverpool.)

Russet and Grey.

By James T. Watts.

and the 'Mrs. Ash' by Mr. Edward S. Harper, a local painter of exceptional ability. Another full-length portrait put in a place of honour is Mr. John Lavery's 'Chou Bleu.'

The exhibition is notable for its large number of fine landscapes, among which may be cited Mr. Alfred East's 'Autumn in the Valley of the Ouse'; Mr. J. Aumonier's 'Autumn Afternoon'; Mr. Fred Hall's 'Purbeck Hills'; Mr. David Murray's 'T'ween the Gloamin' and the Mirk'; Mr. Frank Spenlove-Spenlove's 'Autumn's Last Days'; Mr. V. de Ville's 'Wishing Pool'; and Mr. Elmer Schofield's 'Early Winter Morning.' One of the most important sea-pieces is Mr. Julius Olsson's 'The Rising Moon: St. Ives Bay.'

Mr. Briton Rivière, R.A., is represented by 'The King of the Causeway,' and Sir Wyke Bayliss, P.R.B.A., has sent his 'Interior of Louvain Cathedral.' There are many other pictures deserving mention, among them 'His Own Poems,' by Mr. Bacon; 'Toilers,' by Mr. Henry Gore; 'The Prodigal Daughter,' by the Hon. John Collier; 'Winter in Portugal,' by Mr. Fred Milner; 'The Cup,' by Mr. Arthur Hacker; 'My Lady's Toilette,' by Mr. Melton Fisher; 'At Rest,' by Mr. J. L. Pickering; 'Lincoln Cathedral,' by Mr. W. Logsdail; 'Chelsea Pensioners at Play,' by Mr. Jacomb-Hood; and 'The Dawn of Womanhood,' by Mr. T. C. Gotch. There is also a representative collection of water-colour drawings. Among the Birmingham painters who have contributed good examples of their skill are the veterans Mr. S. H. Baker and Mr. Jonathan Pratt, the honorary secretary; their sons, Mr. Oliver Baker and Mr. Claude Pratt; Mr. J. V. Jelley, Mr. John Keeley, Mr. Walter Langley, Mr. E. R. Taylor, Mr. Walter J. Morgan, Mr. A. E. V. Lilley, Mr. G. O. Owen, who sends an important work, 'Waiting for the Waggon,' Mr. Edwin Harris, Mr. C. Carter Read, Mr. H. H. Sands, and Mr. John R. Harvey. In addition to these

and a number of others, the younger Birmingham school, led by Mr. Charles M. Gere and Mr. Arthur J. Gaskin, is well represented in the small octagon room, where their works have been hung together. Several of the more important of them have been already seen in London, such as Mr. Southall's 'New Lamps for Old,' and Mr. Gaskin's 'Kilhwych, the King's Son.' Mr. Norman Wilkinson, Birmingham's gold medallist of the year, contributes 'The Flight of Autumn,' a nude figure in a landscape, and Mr. Maxwell Armfield a *ieu d'esprit* entitled 'The Yellow Blind,' which is not likely to join his picture purchased for the Luxembourg last year.

At Bradford is an exhibition by the "International" Society. The members are in full force, and the Cartwright Memorial Hall, as our illustrations show, lends itself admirably to an effective display of the various works. In the Whistler Gallery (p. 353) is a fine collection of the artist's lithographs, and it is a melancholy

coincidence that his famous painting of Sir Henry Irving, as Philip of Spain, should be on view in the city where the great actor died so suddenly. Since the exhibition in January at the New Gallery, the strength of the Society has been increased by ten elections; of these artists MM. Josef Israels, E. Bourdelle, J. Desbois, W. Nicholson, L. Schnegg, and the Prince Paul Troubetzkoy are present exhibitors. M. Rodin, President, sends his 'Paolo and Francesca' group, and there are half a dozen works by Mr. Havard Thomas. The section devoted to black-and-white drawings, plain and coloured etchings, wood-engravings and lithographs is always a specially interesting feature of the "International" shows: an attraction due largely to the enterprise of Mr. Pennell, who sends to Bradford some of his 'Sky Scrapers of New York' series.



(Liverpool.)

The Captive Butterfly.

By E. A. Hornel.

Painters' Architecture.* — III.

By Paul Waterhouse.

WRITING of Mantegna's 'St. Sebastian' in my second article reminded me that I had not spoken of Pinturicchio, whose picture of the Saint in the Vatican, though not so delicate as the work of Mantegna in its handling of architecture, is nevertheless instinct with the same sentiment. Rich as this work is in architectural accessories (it contains a study of the Colosseum), it is but one example of the painter's devotion to a knowledge of architecture.† His 'Annunciation' and 'Salutation,' both in the same galleries, offer rich if rather crude specimens of architectural settings. His 'Susanna' has a charming Quattrocento fountain for her bath, and his 'St. Barbara' has for her tower a Renaissance structure which is in interesting contrast with that depicted by Van Eyck in his Antwerp picture (see plate).

Of the painters who were actually architects I have pledged myself to say nothing. It is a pledge which I very gladly break in favour of Raphael and his pictures of the Spozalizio and of the School of Athens (p. 357). For so doing in respect of the Spozalizio picture there is some excuse. It is generally held that the composition is borrowed from Perugino's picture of the same subject, but, while in the grouping of the figures there is a great similarity, as also in the use which is made of a polygonal Tempietto as the background of the scene, a conspicuous difference is found in the actual design of this building.

* Continued from page 304.

† This introduction of the Colosseum is not entirely fanciful. From the spot where St. Sebastian suffered the building was no doubt actually visible; but not on such a hill.



(Brera, Milan. Photo. Anderson.)
The Marriage of the Virgin.
By Raphael.

Perugino's shrine is an octagon, with porches on the four alternate sides: Raphael's is a duodecagon with a continuous peristyle.

It is thought, I believe, that neither design was original to the painters, but that in Raphael's case, at all events, the source is to be found with Brunelleschi or Bramante.

The buildings in both pictures are pure examples of flawless Renaissance composition, giving by the solid truth of their perspective both stability and grace to the group which they surmount.

As for the School of Athens, I throw in the example on page 357 simply as a specimen of the grand manner—a manner which I might, as I mentioned at the beginning of this series, illustrate much more fully by the use of the pictures of Paul Veronese. But the works of the latter are so much more obviously studies in architecture, that I prefer to include this bold and successful painting, and with it, though on a much lower plane, the picture of the Doge and the fisherman (p. 358) by Bordone, in which, without any definite pretence at historical accuracy, the architecture serves to produce



(Vatican, Rome. Photo. Anderson.)
The School of Athens.
By Raphael.

a certain sense of locality and a distinctly useful environment of grandeur.

In writing of the Italian painters of the fifteenth century, it was pointed out that their enthusiasm for the revival of classicism almost outran the enthusiasm and even the knowledge of the architects themselves; but it need not be supposed that on other than Italian soil the existence and the beauty of Gothic art were ignored. The exposition in Paris last year of the works of the French *Primitifs* afforded proof to the contrary. Two paintings there exhibited, which were taken from two separate churches at Aix-en-Provence, show conclusively that painters of the period contemporary with the early Renaissance were capable of applying, to a complicated scene of Gothic architecture, all the wealth of vigorous perspective which we are accustomed to associate with studies of classic art. Perhaps there is nowhere among the products of sixteenth century art a more beautiful portrayal of Gothic design than the half-executed sketch of a tower which Van Eyck reared behind his 'St. Barbara,' now hanging in the Royal Museum at Antwerp (see plate). No known tower claims this delicate vision as its portrait. The drawing (for it is not yet a painting) is not a transcript of stony fact, but a sheer design, or at least an apocalypse, and the man who drew it loved to show his pleasure not only in the forms that go, one by one, to the making-up of so fair a whole, but in the very processes of ant-like labour that bring about the slow accomplishment. I think, when I look at it, of two men—of Welby Pugin and William Morris—for the drawing is like Pugin's drawing, and the activity of those tiny masons is so insistent that one hearkens irresistibly for the "thin noise far away" of the poets building.

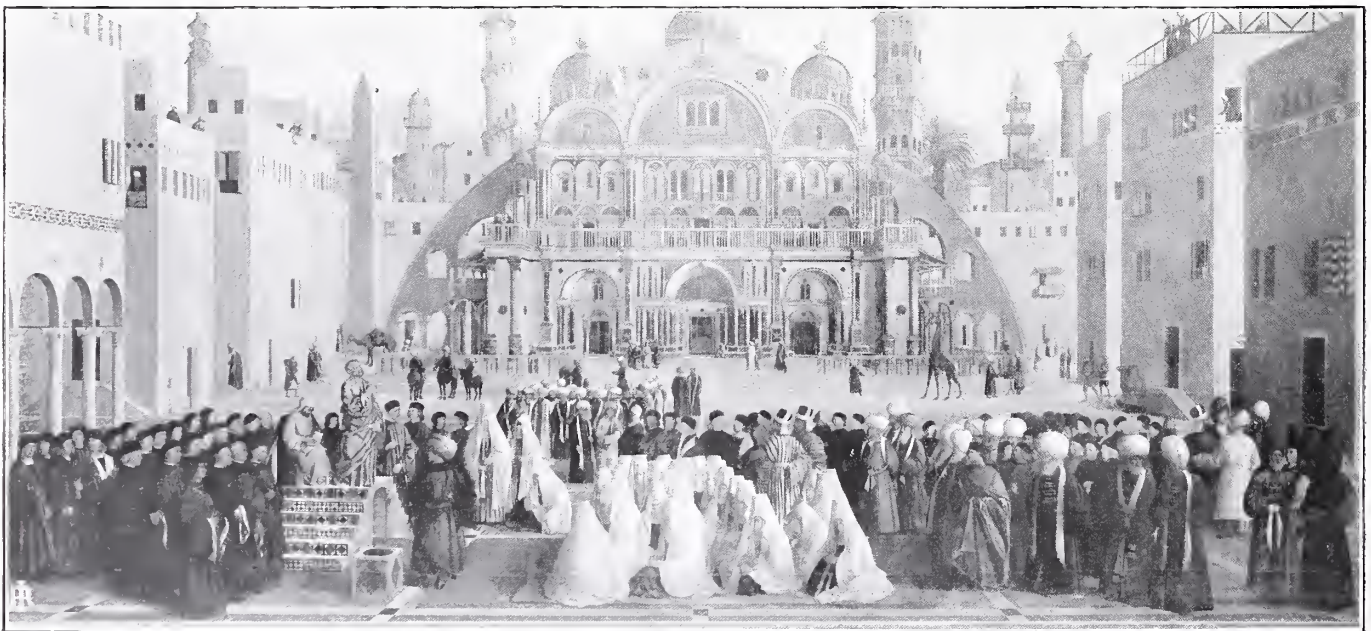
Memlinc was not always so happy as Van Eyck in architecture. His Jerusalem, in the great 'Passion' at Turin, is woefully unconvincing (p. 360). Here and there in the great congeries of buildings that forms his idea of the Holy City there stands out some little bit of truthful simplicity which must, one thinks, have been sketched from his own win-



(Venice. Photo. Naya.) **The Doge and the Fisherman.**
By Paris Bordone.

dows; but the attempts at more ambitious compilation, the towers, domes and palaces that catch the eye as the features of the design, are so far from all human architectural traditions as almost to drag down the sublimity of the subject.

But the mention of Memlinc brings me round to another stage of my subject—the portrayal of actual buildings by the older masters. How far had they the power and desire to make true presentments of existing architecture in their paintings? I cannot offer many examples, but I may well



(Brera, Milan. Photo. Brogi.)

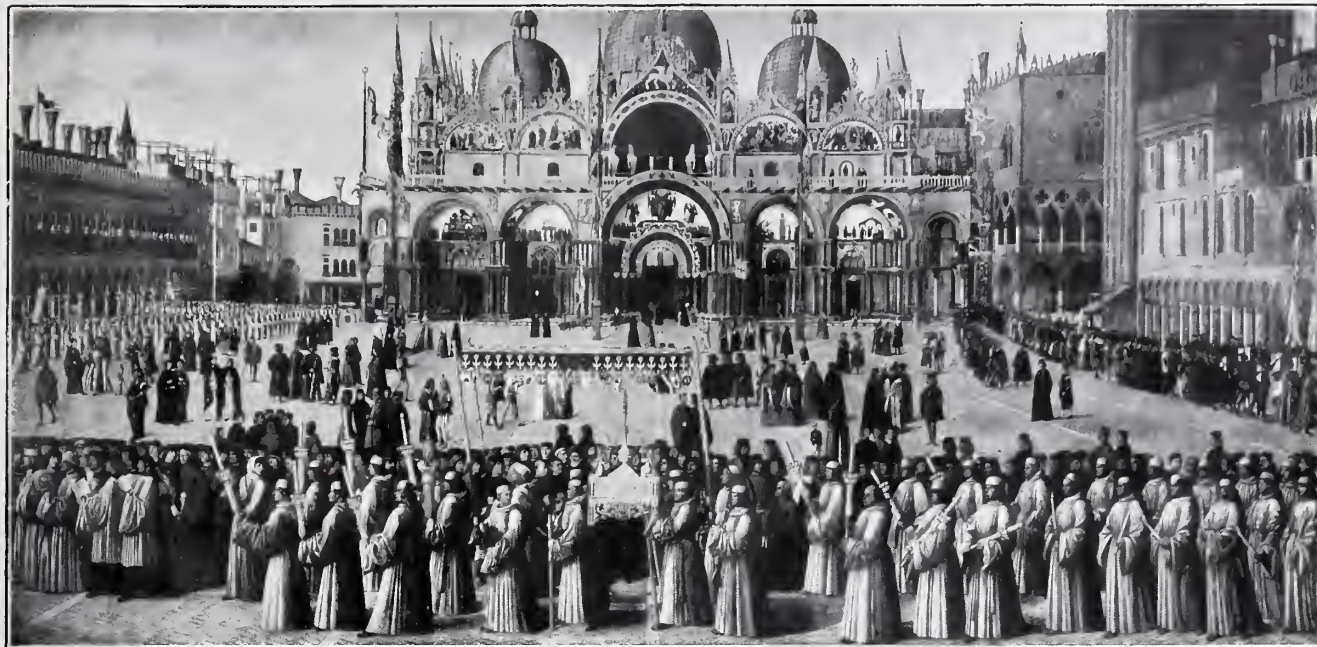
The Sermon of S. Mark in Alexandria.

By Gentile Bellini.



Drawn by John Van Eyck.
(Antwerp, Museum)

St. Barbara



(Venice. Photo. Anderson.)

The Procession in the Square of S. Mark.

By Gentile Bellini.



(Photo. Anderson.)

The Church of S. Mark, Venice.



(Turin. Photo. Anderson.)

Jerusalem : The Passion of Christ.

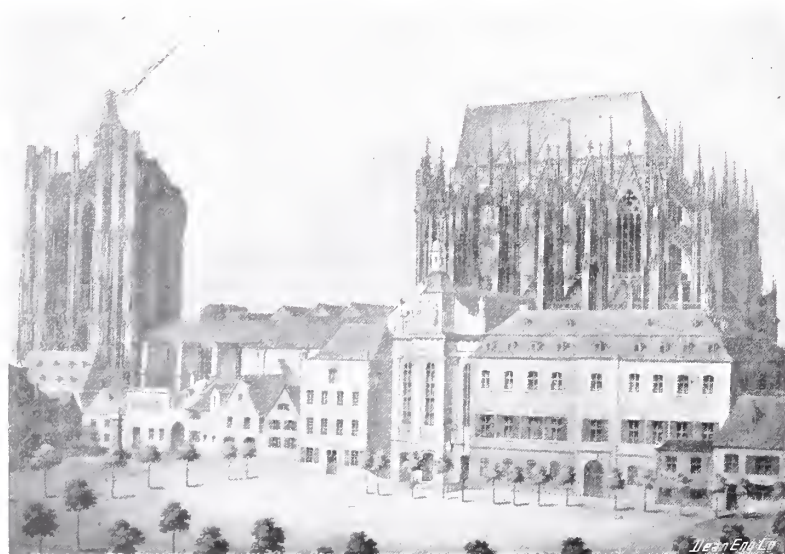
By Hans Memling.

put first among them Gentile Bellini's picture of a procession in the Piazza di San Marco (p. 359). For clear truthfulness of rendering, this work surely stands almost alone in art. I have by me as I write, and I put before my readers, reproductions of the picture and of a photograph of the place. It will certainly be agreed that very few painters have ever been at pains, even among men of professedly architectural intentions, so faithfully to set down both the details and the proportions of a building. It is a triumph.

The picture by the same painter of St. Mark's sermon in Alexandria is another matter (p. 358). It is, I take it, a

genuine effort on the part of the painter, who, as we know, had enjoyed the dangers and advantages of a sojourn in the East, to give possible realism to a street scene in Alexandria—an experiment which, in the case of a painter so capable of truth, was certainly deceptive. The man who had compared Gentile's other picture with the piazza at Venice would be prepared to swear to the accuracy of this scene in Egypt!

The pictures which in my mind associate Memling with the actual portrayal of established buildings are the series, which, on a shrine in the Hospital of St. John at Bruges, represent the history and martyrdom of St. Ursula and her maidens. Carpaccio, as we all know, handled the same subject, and, like Memling, made of it not one picture, but a series. As affording a study of painters' methods in architecture, these two sets, which, as it happens, are almost contemporary in date, are extremely interesting. Memling, indifferent as we found him about the architecture of Jerusalem, apparently took, in this case, the pains to work from actual sketches of the architecture of Cologne (p. 361). Cologne Cathedral was to him not, of course, the finished cathedral that we see to-day; but, if one compares it with any of the old water-colours or engravings that represent the building in its uncompleted state, it becomes clear that Memling's work in this instance stands out as one among the very few examples, in his period, of definite architectural portraiture. Yet when we come to compare this work of his



(By permission of Mr. F. Bumpus.)

Cologne, from an old water-colour.



(Bruges.)

The Arrival of St. Ursula at Cologne.

(An example of definite architectural portraiture.)

By Hans Memling.



(Brera, Milan. Photo. Anderson)

St. Stephen disputing with the Doctors.

By Vittore Carpaccio.

with Carpaccio's corresponding series, it is at once realised that, in spite of Memline's more faithful instinct of reproduction, his power of handling architecture is on a wholly different—indeed, on a wholly lower—plane than that of the Italian. The man of the North could copy a building; the man of the South could imagine one. Memline's 'Jerusalem,' of which I have just spoken, and many another picture whose negative evidence need not be produced here, show that the creative architectural power, which was such a force in the Italian, was a thing almost unknown to the Flemish painters. This consideration gives all the greater glory to Van Eyck's famous tower.

But to return to Carpaccio. What did he do with St. Ursula's architectural setting? Did he, like his compatriots, assume that the purest ideals of revived classicism were the only fitting background for a saintly scene? We know that Carpaccio, at all events when he had lived into the sixteenth century, was far from backward in ability of this kind. Look, in the Brera, at the graceful loggetta under the shade of which the youthful St. Stephen addresses a score of doctors (p. 362). There is a neat classic taste about the little composition, which to be sure is not wholly an anachronism.

But if we look at the collection of buildings in the background of this same picture, it will appear that Carpaccio was not without knowledge of the fact that among nations which are not Roman either by nature or by taste there exist certain other forms of architecture—barbarous, if you will, and Gothic (in the Italian and abusive sense of the word)—which are, after all, good for fortifications or other buildings of utilitarian purpose. It is even possible, he admits, to construct such a monumental thing as the base of an equestrian statue out of the sort of elements which go to the building up of a sculptured mediæval cathedral doorway; and for that matter, battlements and heavily corbelled machicolations have, he allows, a kind of picturesque and romantic grace.

Thus it comes about that Carpaccio's 'Cologne' (p. 363), though a long way off from the product of Memline's sketch-book, is a thorough piece of mediæval Gothic fortress work, and if we wish to see to what further lengths he can go in fantastic imagination of the building methods of northern Europe, we have only to turn to another picture in the same series, in which we appreciate as northerners the architectural compliment which he pays to the shores of the Channel.

The bringing of these papers to a conclusion overwhelms me—I expected it would—with a sense of the vastness of the subject and the very narrow limits of the plunge which we have taken into it. I started with architecture in painting as my theme; and having all ages and all countries before us, we have practically entered only one period and only two countries. The Italian masters and the Flemish during 150 short years have sufficed to occupy all our space and time. I have said nothing of the Dutch schools, whose studies of architecture—I think of such names as Van der Heyden and Vermeer—are fit to rank with human portraiture. I have not touched De Hooch and Gerard Dow, whose scenes in courtyard and parlour show that the humble things of architecture are worth painting as well as the monumental. France has not been touched upon, nor have we stopped to notice that the great Spaniard, Velazquez, has as little concern for architecture as have our own great English painters. To Gainsborough, to Reynolds—I had almost said, to Constable—architecture was a thing negligible. But Constable, you will say, was as faithful to Dedham Church as was Cima to his own Conegliano, and how often did he not paint Salisbury Cathedral? How often, indeed, and with how great a disregard for anything but the most uncertain generalities!

If it has come about that, starting with the world of painting before us, we have settled in our study on a little period only, and on two races of painters, it is because that



(Venice. Photo. Anderson.) Arrival of St. Ursula at Cologne.
By Carpaccio.



(Academy, Venice. Photo. Hanfstaengl.) Legend of St. Ursula: St. Ursula and Conan undertake the Pilgrimage.
By Carpaccio.

age and those two climates have above all others produced the painters who, by choice, by accident, or by inspiration and infinite pains, saw that the best of human scenes were

fitly to be associated with the delicacies of that great art which is as old as the days when men first discovered that their God must have a temple and their life must have a home.

Sir Daniel Macnee, P.R.S.A.

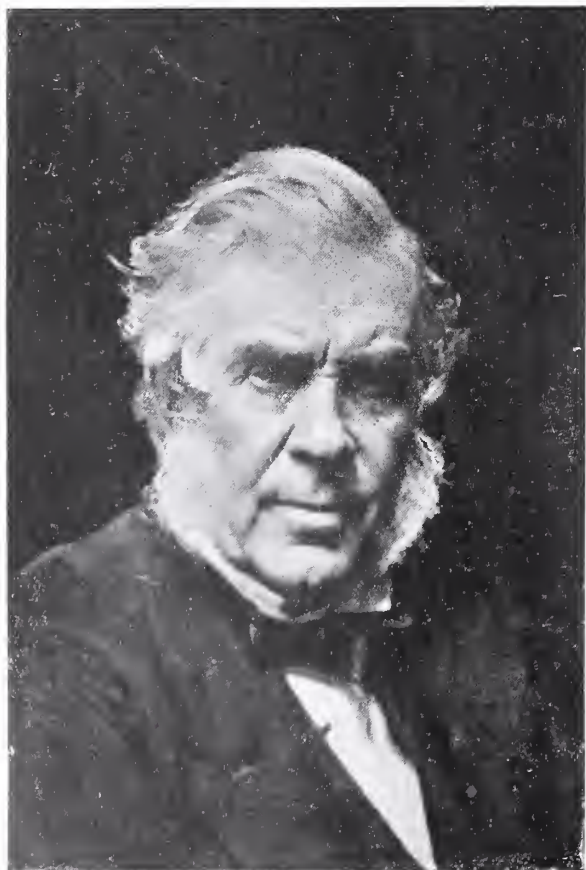
SIR DANIEL MACNEE was born, 1806, at Fintry, Stirlingshire. His mother was left a widow when the future President was but a child. The better to maintain her family, she removed to Glasgow, where the boy was educated, and afterwards was entered as an apprentice to John Knox, who painted decorative landscapes on the walls of hotels and halls, some of which may be in existence yet, at least, we remember seeing some not so very long ago. Knox had also at the same time two other apprentices who became well known in Art—Horatio McCulloch and W. L. Leitch. For four years Macnee was engaged in Knox's shop; afterwards, for a short time, he was employed by a lithographer making drawings, then he migrated to Cumnock, to do work for Crichton, who was famed for making snuff-boxes with landscapes and figures painted on the lids. A very short period sufficed for this kind of work. Several anatomical drawings he had executed for Dr. James Brown were shown to Dr. Lizars, who, along with his brother, W. H. Lizars, was bringing out a large work on this subject. They

were so pleased with them that Macnee was engaged, and removed to Edinburgh, where for some time he, along with McCulloch, Colston, Hall, and others, coloured the sheets for publication. While working in St. James Square, Macnee attended the Trustees' Academy, furthering his art practice.

The first notice of his having exhibited was in 1826, the same year that Harvey, his predecessor as President, came before the public. Portraiture was the principal work that he practised, and in 1837 he elected to reside in Glasgow, where, till his election as President, he painted the principal citizens of the Western Metropolis. The list of his pictures is too lengthy to give, yet one may be noted—that of Dr. Wardlaw, which gained him a gold medal at the Paris Exhibition, 1885.

Macnee was a close friend of Dr. Norman Macleod, who, no doubt, was influenced by some of the stories he told so inimitably, and always varied in the telling so as to give a fresh zest to them. There is in the National Portrait Gallery, in Edinburgh, an exquisite portrait by him of Charles Mackay, the original Bailie Nicol Jarvie. On the death of Sir George Harvey, on the 22nd January, 1876, Macnee was elected P.R.S.A., and was knighted. He once more came to reside in Edinburgh, where his fine personality, inimitable talent as a raconteur, and the kindly interest for all who had the pleasure to meet him, made him admired abroad, beloved at home.

His diploma work is a half-length of a young lady in a white satin dress, and titled 'The Bracelet.' The Academy and a host of friends had to deplore his death, which took place on the 17th January, 1882, at his residence, Learmouth Terrace. His remains were interred in the Dean Cemetery.



Sir Daniel Macnee, P.R.S.A., 1876-1882.

From a photo. by Annan.

Romney's 'Lady Hamilton.'

FEW of Romney's pictures are more familiar or more admired than 'Lady Hamilton as a Bacchante,' lent by Mr. Tankerville Chamberlayne to the Grafton Galleries in 1900, to the Guildhall in 1902. We believe that it has recently gone from Cranbury Park to the United States, of course for a very high sum, perhaps more than has before been paid for any canvas by a British artist. The original of the many versions of Lady Hamilton as a Bacchante, according to Ward and Roberts' admirable Catalogue Raisonné, was produced in 1784, Sir William Hamilton paying 50 gs. for it. This picture was lost on its way back to England from Naples. But Greville had a replica, which at his sale in 1810 was bought by Mr. Chamberlayne for 130 gs. That is a small fraction only of its present worth.

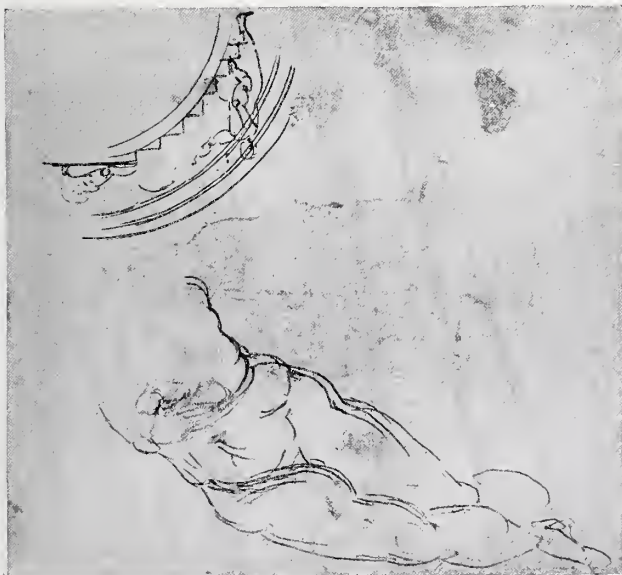


(14412).

By Michelangelo.

Drawings by Michelangelo.

By Addison McLeod.



(18722).

By Michelangelo.

THESE drawings, found by Signor Ferri, the curator in the Uffizi in 1903, have not been noticed in these columns, and, as the subject is of such importance, perhaps it may be still not too late to say a word.

They seem mostly to refer to the work in the Sistine Chapel, and, inasmuch as some are connected with the ceiling and some with the wall painting, give the impression of having been put together by someone who understood their subject-matter. A good notice of them, by Signori Ferri and Jacobsen, was published in the *Miscellanea d'Arte* (quoted here as F. and J.), to which the reader is referred for fuller information. Some, but not all, of the sheets are drawn on both sides.

18722. Put down in the article referred to, with probability, as a study for the figure of the Eternal Father in the creation of man. The floating of a great body in air is splendidly given in a few lines. The face would probably be less in profile than it came out in the final result. The drawing is in red chalk, whereas the architectural piece in the corner, according to Michelangelo's custom, is done with a pen. It is worth considering whether this is not a



(18718.)

By Michelangelo.



A Study.

By Michelangelo.

part of the same study—a point that F. and J. do not seem to have considered.

14412. Very clear and fine drawing of a head in red chalk. By no means clear that it is of a young man; rather, I think, suggesting a woman, considering Michelangelo's types in the Sistine; perhaps a study for one of the sibyls of the ceiling. There is writing which is, unfortunately, torn away in part; some instruments, one of which is a halbert, also certain lines which, the writers suggest, are plans of fortification, but which may be architectural drawings. All these latter in pen.

18718 is a fine drawing of the head of Julius II. It is interesting to compare this with Raphael's portraits. In this head more personal character, and, on the whole, more weakness is shown in the face. Curious; unless fierceness rather than firmness were the real characteristic of this formidable Pope.

Further, there is an interesting study for the upper part of the 'Last Judgment.' The attitudes and motives correspond well with the figure of the Judge and a well-known group to the right. There are certain other studies which may be for parts of the ceiling. One, again, of a horse and rider; somewhat rashly, I think, set down by F. and J. as a drawing for a part of

the 'Conversion of St. Paul,' in the Capella Paolina. The rider does not seem to be falling, as they suppose, but rather raising his hand to strike; nor is the man in the Capella Paolina obviously newly fallen. Also a drawing for a Ganymede in the eagle's grasp; and several apparently referring to unfinished statues. Altogether, no great new light is thrown; but previous study is, on the whole, confirmed by this very interesting series.



A Study.

By Michelangelo.



(Photo. Alinari.)

The restored Tower of the Château Sforzesco.

The Château Sforzesco, Milan.

By Professor Alfredo Melani.

MILAN is sometimes considered a city exclusively devoted to practical life, but strangers may discover that considerable attention is given to artistic affairs. Were other proofs wanting, the *Musées d'art du Château Sforzesco* would show in a striking manner the love of Milan for the sources of culture and beauty. There already existed the "*Musée Archéologique*" and the "*Musée Civique*," otherwise called the "*Musée Communal*," but the buildings hardly attracted visitors. The "*Musée Archéologique*" was, until recently, at the Brera Palace, in two rooms on the ground floor, which were cold and dark, and the works of art were placed in such a manner that they were with difficulty examined. The "*Musée Civique*" was at one time in the "*Jardins publics*," in a series of rooms on the first floor of a small and modern palace, called the "*Salon*." The two museums had great interest for students and amateurs, but they hardly existed so far as the general public were concerned. Monsieur de la Sizeranne had the courage to call these institutions "art prisons."

Matters were in this position when it was decided to demolish the *Musée Civique* building, to give place to the "*Palais d'Histoire Naturelle*," which is a modest paraphrase of the Natural History Museum, erected at South Kensington by the late Alfred Waterhouse, R.A. The Municipal Council then resolved to transfer the contents of the two museums to the Château Sforzesco.

Le Château Sforzesco is one of the most remarkable monuments of Milan. Originally it was a true fortress, and its military aspect remains. François Sforza, who rebuilt the castle in 1450, employed a legion of artists, the best known being Bramante and Leonardo. At one time it was used as a barracks, and the soldiers unfortunately reduced the castle to a bad state. In 1884 the castle's existence was threatened, and it was then that the idea of a general restoration was mooted by the Lombardian Historical Society and the distinguished architect M. Luca Beltrami. The artist rebuilt rather than renovated the ancient parts, and the Great Tower of the castle has been

entirely reconstructed on uncertain and insufficient documents. It was inaugurated recently.

The Municipality of Milan, then, decreed the transference of the Archeological and Civic Museums to the Sforzesco Castle, and the artistic collections occupy a great part of the right-hand side of the building—the rooms round the ducal courtyard, of which one side is used as the School of Industrial Art. Even at the old "Salon," the school was by the side of the Civic Museum; for although there is no great headquarters in Italy, such as there is in England at South Kensington, the schools of industrial art have each a museum, which at Milan, Rome, and Naples is in the same building as the school.

The Archeological Museum is a museum of sculptures and architectural fragments; its examples of pre-Roman, Greek, Etruscan, and Roman antiquities do not call for much attention, as their value is depreciated by the riches of Naples, Rome, and Florence. The Archeological Museum was founded by the painter G. Bossi (1777 to 1815), and it was not until 1862 that the museum had an existence apart, with its own budget and a Council. Since then, the collection has been increased to such an extent that those



(Photo. Alinari.)

Monument to Barnabó Visconti.

By a Campionesse Sculptor.



(Photo. Alinari.)

Monument to Lancino Curzio.

By Agostino Busti (Bambaja).

who see it now at the Château Sforzesco would not recognize it as the one once lodged in the Brera. One of its most remarkable features is the Lombardian sculpture of the Middle Ages and of the Renaissance, and those who wish to make a study of Lombardy of that period cannot afford to miss the Château Sforzesco.

Lombardy in all ages has given numerous artists to architecture and sculpture, and it suffices to mention "Magistri Comacini" in order to call forth one of the most glorious artistic histories of the province. It was this dynasty "Comacina" which brought forth, in the fourteenth century, these "Maestri campionesi" architects and sculptors, which originated in a straggling village called Campione, near the Lac de Lugano, and it was this dynasty which, under the Tuscan influence of Balduccio de Pise (living in 1339), produced the celebrated "Campionesse" school.

Incomparable is the tomb of Barnabó Visconti, surmounted by a statue of him on horseback (p. 368). The tomb was executed during the lifetime of Barnabó and dates from about 1370 to 1380. The author is unknown, but it is evident that the tomb is the work of a Campionesse artist. Its architecture has a noble bearing, and its execu-



(Photo. Alinari.)

A Portrait.
By Antonello da Messina.



(Photo. Alinari.)

A Portrait.
By Lorenzo Lotto.



(Photo. Alinari.)

The Virgin, Jesus, and St. John the Baptist.

By Correggio.

tion is very clever, especially in the bas-reliefs. This work is one of the chief pieces in the Archeological Museum, and much studied.

Not far from the tomb is a doorway, very rich in sculpture, of the Banco Mediceo at Milan (p. 371). This is of more recent date, being of the fifteenth century, and the work of Michelozzo Michelozzi (1391 to 1472), in collaboration with the Florentine Antonio Averulino—called the Filarete (1400 to 1479), Michelozzi, who was also Florentine by birth, was the first to produce works in the Renaissance style at Milan.

The birthplace of the new style was at Florence, where was born Brunellesco, the Colombo of the Renaissance. Michelozzi was one of the pupils of Brunellesco, and he went to Milan by order of the Medici, the family which governed the Florentine Republic in the fifteenth and sixteenth centuries; although of Filarete there remains no other souvenir at Milan, but the story that he was working at the Château Sforzesco and the Hospital, when he was obliged to leave the city owing to difficulties with the Milanese architects.

Of Michelozzi, on the contrary, there exists the monumental work not only of the door at the museum, but the Portinari Chapel—a very precious pearl of the first Renaissance in Lombardy. There exists in the South Kensington Museum a reproduction in relief of this beautiful chapel. Michelozzi, as was usual with artists of his period, did not devote himself exclusively to architecture; like his master Brunellesco, who gave more time to sculpture than to architecture, this artist worked equally well with chisel or compass, and his skill is very marked.

Some distance from the door, due to the hand of Michelozzi, in a room called "des Scarlioni," a kind of *sanctum sanctorum* of the museum, one's attention is drawn to the most famous artist in statues of the Renaissance in Lombardy, namely, Agostino Busti, called Bambaja (about 1470 to 1548). His reputation rests especially on the merits of the tomb of Gaston de Foix, of which fragments are scattered over Italy and other countries, and this work gives the best idea of the talent of Bambaja. But

it is sufficient for a sculptor to have produced the reclining statue of Gaston de Foix to have a title to glory. We reproduce the exquisite head of Gaston, a superb piece of sculpture (p. 372). The softness and nobility of this head is almost indefinable.

The complete statue is a masterpiece, and the Archeological Museum of Milan is honoured by possessing it.

The Museum possesses the fine tomb of Lancino Curzio, also one of the remarkable works of Bambaja (p. 368). Curiously enough, it contains a representation of the Three Graces. This tomb belongs to the early period of the master. Bambaja was more interesting in the first years of production than afterwards.

In the next room—called "delle Colombine"—can be seen sculptures of the period of Gio. Antonio Amadeo or Omodeo (1447 to 1522), to whom are assigned certain pieces exhibited.

It is necessary to say something of the earthenware, certain medallions being of such energy and natural expression as to recall Donatello. They are of the School of Caradosso, the celebrated jeweller and medallist of the

Renaissance, who died in 1527, and who, as a sculptor, had a grandeur of style worthy of attention.

The Civic Museum is on the first floor, partly over the rooms where are shown the works of art for the older museum. Its origin only dates back to 1878. Its collections were formed by private legacies which, especially from 1863 to 1876, were received by the town of Milan from its citizens, among whom were Guasconi, Bolognini, Sormani, Taverna, and De Cristoforis, to which in recent years were added the remarkable works left by the late M. Ponti. So that the Civic Museum was formed by the munificence of Milanese people, and has cost but little to the Municipality.

It is to the legacy of M. Ponti that the Museum is indebted for a rich collection of Milanese majolica of the eighteenth century. Thanks to his generosity, Milan possesses the most complete collection of local majolicas which exists in Italy. These productions are very little known, but nevertheless, the Milanese majolicas are remarkable for the fine quality of the paste and the purity of the enamel. The decoration is often enriched with gold, as in the Chinese and Japanese porcelains. The name of the town "Milano" is marked

on the back, either in full or abbreviated. Needless to say, the chief pieces are not missing in our museum, such as those from the Rubati factory, which are signed:—*F. de Pasquale Rubati. Mil^o.*, or with the comparatively rare monogram: a heart with an F on the top and P. R. M^o. inside (meaning *Fabrica Pasquale Rubati, Milano*).

Near this collection are pieces by Faenza, Pesaro, Casteldurante, Gubbio, and others, but nothing exceptionally remarkable. More interesting are the examples of textile fabrics of all periods since the Middle Ages. The museum is rich in ivories. The collection of iron locks and keys, without being so important, can be considered as a pendant to the celebrated Des Mazis collection at the Musée de Cluny, Paris. The Museum owes this collection to the munificence of the late Signor Garavaglio. Among the numerous pieces are to be noticed old Roman keys,

Renaissance keys, with the gilding fairly well kept, and a large openwork iron lock finely engraved.

The Museum contains some pictures, several of the highest quality. The collection is made up of several pictures of the Lombardian school, some remarkable ones of the Venetian school, and a small number of pictures of foreign schools. Vincenzo Foppa (1457–1492), the father of the Lombardian school, is represented by an important composition, already treated by the master in a celebrated fresco in the Brera Palace, of the Martyr St. Sebastian. The saint is standing, and his thoughtful face has a never-to-be-forgotten expression: some archers are about to draw on the wounded body of the martyr, and the background consists of an ancient city at the foot of a mountain. The picture has been attributed in turn to Bramante and Bramantino, but it is probably by Foppa, and recalls the splendid scenes in the Chapel of St. Peter the Martyr at St. Eustorgio.



(Photo. Alinari.)

Doorway of the Banco Mediceo.

By Michelozzo Michelozzi.



(Photo. Alinari.)

Head of Gaston de Foix.

By Agostino Busti (Bambaja)

A small Virgin, the Infant Jesus blessing, is attributed to Foppa, but attempts are being made to assign it to Ferramola (who died in 1528). It is very interesting, and a fine specimen of decorative taste; the dress of the Virgin is enriched by gold, and, as she wears a white mantle, the colour effect is very agreeable. Among the most interesting pictures are a Magdalen, by Giampetrino (about 1520 to 1540). A portrait by Antonello da Messina is a model of vital energy and artistic power. The Venetian school is represented also at the Civic Museum by a fine portrait of a young man (p. 369) by Lorenzo Lotto (about 1476 to about 1555).

The divine Correggio (1494 to 1534) is represented in the collection (p. 370), and the picture is one of the finest works in the museum. There is also a portrait by G. B.

Moroni (about 1549 to 1578), a magnificent St. Jerome by Ribera (1588-1656), a characteristic portrait by Bernardino Licinio (about 1524-1542); and amongst the pictures of foreign schools, a full-length portrait of Henrietta of England by Van Dyck (1599-1640), which, without being one of the best works of the master, is nevertheless a worthy example. There is a Paul Potter, and a portrait by Rembrandt, or one of his school, and works by, among others, Crivelli, Tintoretto (a powerful portrait of the Doge Soranzo), Tiepolo, Cerano, Morazzone, Boltraffio (a Madonna and Child by this artist is in the Poldi-Pezzoli Museum), and Luini, the gracious and delicate painter, whose fresco portraits of the Sforza family have recently come to the museum from a Milanese house—a communal purchase—the portraits having been somewhat retouched.

The Camera.

THE annual exhibitions of the Royal Photographic Society and the Photographic Salon or Brotherhood of the Linked Ring have, as usual, been the signal for animated discussions as to whether or not photography is one of the Fine Arts. In proportion as it is a vehicle for the expression of thought and emotion, obviously it does

come under that category. On the other hand, it is a less ductile vehicle, as all must admit, than those over which the sculptor, the painter, the musician seek to gain mastery. At both shows there was admirable work, but the examples in colour leave as yet much to be desired. Many years ago Sir William Abney decided that the individuality of a photo-

grapher could be as easily detected through his work as that of a painter: and it is quite true that some productions have distinctive qualities, perhaps mannerisms, which sufficiently index them. The time is to come, thinks Mr. A. C. R. Carter, when no one will choose to remember that photography was once without a vote in the constituency of art: and Mr. C. H. Caffin suggests that as a medium for rendering the subtleties of light, the camera may yet prove its superiority over the brush. The prospects of these serene ambitions need not be argued: the result must be obtained by time exposure. A neat catechism may be quoted from *Photograms of the Year 1904*. "Is photography art?" "No." "Can it be used to express artistic feeling?" "Yes." "Then let us so use it?"

Leaving to the future the high policy of the aristocrats, it is possible to consider the claims of the other classes. In the opinion of many of the Upper Ten, the amateur photographer, whether snapshotter or tripodist, has no right to live. He of Exhibition fame will chuckle, with more than the human sense of superiority, at the unskilled one who tries to photograph the moon, or who attempts to "take" some other impossible object. But when such a wight has



Genoa Harbour.



A Boulogne Smack.



A Rimini Fishing Boat.



Rimini.



Rimini.



Rimini.



Rimini.

Boats of the North of the Adriatic and of the Mediterranean.

From photographs by Maud Brettingham.



Nice Harbour.



Rimini.



Genoa Harbour.

From photographs by Maud Brettingham.

mastered the initial difficulties, cannot he, or she, claim appreciation from others than the local chemists? There are many people who prefer to see an inferior natural photograph to the "picture" obtained by the manipulation of negatives, even when the cloud effect on one plate has been added realistically to the landscape on another. The barbarian snapshotter is not to be despised. Even if his pictures are out of alignment, they will be reminders of well-enjoyed holidays or incidents otherwise faint in memory. Such records will be of far more personal interest than bought prints. No one can doubt the value of the unpretentious yet successful efforts of the amateur, when scenes are published like the ones lately reproduced in the *Graphic* from photographs taken by Her Majesty the Queen, at Sandringham, Copenhagen, Marlborough House, and during a cruise off the coast of Scotland.

Brief mention may be made of the work of professional

photographers. Many portraitists enjoy well-merited patronage, and consideration is due to those less prominent in the world, who devote their skill to the representation of scientific experiments and to the processes of illustration. Mr. Frith, R.A., has recently paid a tribute to the excellence of the reproductions in the periodical *Press*. "There is an art, indeed," he said. "It makes mistakes sometimes, but I have seen photographs of landscapes so faithful and so delicate, that I have marvelled. It must be bad for the illustrator, but who can hope to rival that wonderful camera in reproduction?"



Nice Harbour.

By Maud Brettingham.



Near Derwentwater.

By P. Wertheim.

Burford.

By A. G. Webster.

Illustrated from Drawings by the Author.

JUST past the sixteenth milestone along the road from Oxford to Gloucester (over a somewhat commonplace table-land, with a few pale blue hints of distance); a sudden turn to the right, and there is Burford.

By whatever means you enter, it must be with dignity; even the motor-cars have to be circumspect on that steep hill, cut down though it be. And therein is one of the many charms of the place.

Entering it as our ancestors have done any time this 1,000 years past—not sneaking in by some back slum, as the railway voyager must—you find the wide main street before you, like the channel of a glacier, with lateral moraines of stone houses—all stone, walls and roofs, with the exception of the inn, whose orange-ruddy bricks give the promise of a fireside glow and comfort within.

At the bottom of the hill the lines of houses gather together, guarding the northern entry by the bridge, low-arched, strongly-starlinged, where children stand watching the trout.

Across the river, Westhall Hill faces you, with magnificent elms and group of seventeenth century houses by its never-drying "pool," the whole with quite a collegiate, donnish air.

During five weeks of "summer," 1905, there never was a day when we could lie on the grass and bake in the sun; I had to sketch, for lack of anything better to do. The attendant crowd of children, instead of being a nuisance, were, by diplomacy, made to do duty as a screen against wind and dust—serious matters. Talking to my protectors, I found that some had never seen a railway train, for Burford is five miles or more from either of the stations for Shipton-under-Wychwood, Bampton or Witney, and they are all over the hills and far away: invisible, inaudible. The horns blown by the conductors of the omnibuses that meet the trains are the timekeepers of the inhabitants, instead of the whistle of the "6-47 down."

In other respects at Burford you put back the clock. When I was a boy, England was a country of old houses with some new ones interspersed; now it is one of new houses with a few old. In most parts the thatched roofs and windmills are not repaired, and fall to ruin; but Burford is still a place of old houses; the new could be counted on one's fingers. And even though the sixteenth or seventeenth century gables were modernised, say in 1720, penetrate to the backs, and you

will find the later beautifying to have been veritably skin-deep; and being of the same stone, Mother Nature soon sends her skirmishers, the mosses and lichens, bringing all to harmony.

In the stone-building countries, such as is this Cotswold upland, Gothic was a living vernacular in the early eighteenth century; mullions, transoms, hood-mouldings, gables, chimneys, were made on the old lines, long after they were abandoned in brick construction elsewhere. Not only Burford, but the villages round and the circle of little towns at a distance of nine or ten miles, are full of old and beautiful houses. How long will they last? The light railway, dreamed of by the inhabitants as the coming salvation of the district, will it be made?



The Porch, Burford Church



The Priory Chapel, Burford.

At any rate, go while there is yet time, and see what England was 120 years since. If after five weeks of the summer, I can say, "Go to Burford," the place must have great charm, for it owed nothing to the circumstances of weather. Watch it from Westhall Hill, trickling down its hillside to the river, and see how it resembles the little towns by Seine or Oise. From the same point of vantage, marvel at the people who, building a great church, placed it in a quaggy water-meadow, instead of on the dry ground a few yards away. (The crypt was, and must often be, full of water.) A great, fine church it is, but, instead of being dominant, it is hidden away. Until well on to the town, its lofty spire is only like a pencil-point over the hills or trees. The three or four palazzi stand out well. One, "the great House" is truly a great one, most dignified. Another, with a fine wrought-iron railing and gates, bears in large letters on its frieze "Wesleyan Chapel"; the pleasance behind a burial-ground of the faithful of the forties. Half-way up (or down) the cross-roads, at one corner, is the "Tolsey," a forlorn sort of town-hall, with projecting clock, falling into sad disrepair.

On the same side as the "Tolsey," towards the bridge, are two great old inns, gabled and picturesque; the upper one, the "George," the most obviously so, is now entirely "secularised"; the "Bear," lower down, with its enormous roof and oriel, is quite in the Nuremburg manner. The greater part of its vast bulk has found peace as a pan-technicon. Its owner, being approached by the Society for the Protection of Ancient Buildings, showed himself fully alive to the idea of trusteeship of our national heritage: in the remaining part, "nut-brown ale and fine old gin right joyfully they suck."

Lower again, on the same side, is the vicarage, a fine house with gables and windows that bear the sign-manual of some architect of merit. This, and the eighteenth century houses opposite, make the northern entrance as striking as the southern. A few years ago, when Cobb's Hall stood, it must have been still finer.

On the opposite side (the eastern) two small streets lead to the church. In the upper one is the grammar school, the schoolroom itself dignified and simple—the old building in the main; the "house" a painful piece of Philistinism in design.

Quis custos custodiet? How often one says so on seeing those who should guard the treasures of our England, sell them for old metal, and strip off from church walls the old plaster with its remains of frescoes.

In the same street is a large mediæval house, very little altered, now tenanted by Mrs. Wm. Morris and her daughter.

Kelmscott is about nine miles south from Burford, in the valley of the Thames—a flat land, curiously unlike this so few miles away. Eastward from the bridge, the river with incredible circuitry passes by Swinbrook, Asthall, and Minster Lovel to Witney through a charming valley; Swinbrook, where the King's Highway is a fast-running stream for 200 yards or so, the foot ganger on a raised path. Its church with the memorials of the Fettiplace family, the north side



The Old George Inn, Burford; from Witney Street.



The Church, Burford.

of the chancel comparable to one side of the hold in an emigrant ship, with bunks in tiers; in each bunk, lying full-length, head on hand, a Fettiplace voyager to the land of Beulah, from Raleigh to Ramillies—six of them, with a concerned aspect, as men expecting the first heave of the ship crossing the bar.

Asthall is notable for its beautiful old Hall, and the sepulchral chantry in the church—a noble design, all of a piece; skinned, as usual, by the naughtiness of restorers, but with fine fourteenth century stained-glass window.

Minster Lovel, scene of the "Mistletoe Bough," with ruined castle, bridge and mill, is a complete picture.

Witney, with its spire—enough for any place, that one lovely object. Interesting it is to compare Witney and Burford churches as to plan. How many and perplexing strata has time deposited on the original nucleus! 'Tis an intricate problem to solve.

And at Burford, what a noble interior is the outcome (though skinned again, and such tiles! Street did it).

Being now back at the bridge, look westward, up stream; the valley is much wider, the parks of Barrington and Sherborne giving a fine indigo horizon.

In this direction Upton and little Barrington are most delightful, then Windrush, namesake of the river, and so to North Leach, with a most noble church, whose porch is perhaps even finer than that at Burford, retaining its figures uninjured; and a whole aisle full of fine brasses.

From North Leach, the Cotswolds rise rapidly, until just above Cheltenham they border the Severn Valley with their steep escarpment.

By the road southward, you mount the hill and cross the main Gloucester road—the signpost says "To Filkins" so many miles. This absurdly-named place need not deter you; the road really takes you to Lechlade, Fairford and Cirencester.

Now, whatever else you see or do not see in the district, see Fairford and Bibury. Fairford, where the church is unique in England, fine fifteenth century work, with twenty-eight windows of the most splendid stained glass, rich screen-work, brasses, stalls, tombs—quite a Lorenz or Sebaldus Kirche. The design of the tower crossing and lantern show what poetry can be in Perpendicular work.

Bibury, the prettiest village in the whole district, is four or five miles from Fairford, or nine direct from Burford.

Turn eastward at Lechlade, after looking up and down the rich Thames valley from the high arch of the bridge, and you pass Kelmscott and reach Bampton, where, in another great church, the reredos with full-length figures of Christ and the Twelve Apostles survives un mutilated.

North from Burford Bridge you mount a hilly road for many miles, to either Stow-on-the-Wold, a grim-looking little hill town, or Chipping Norton, which latter, for its church and market-place, is well worth the voyage.

I have left till last the most telling and individual feature of Burford itself—the Priory.



An Old Farmhouse, Burford.



The Rectory, Burford, from Church Street.

Open a swinging door and you pass from the stony side-street to a place of romance—emerald green turf, a grove of enormous trees, through the network of whose boughs you see the river below; the house, a great one, with gaping windows and ruinous gables, is a patchwork, built late in the eighteenth century with the materials of a much larger Jacobean mansion.

The design and proportions are poor enough, but the effect is romantic, and it is connected by a cloister with a little chapel, which is a gem, of entirely classic outline and design, though it has Gothic windows—the French Gothic of the seventeenth century; there is a sort of St. Eustache idea about it. The design and carving of the pilaster capitals you would not be surprised to see in any little north Italian city. Inside it is quite bare, except at the “West end” (north, really) where a grand entrance of two storeys is contrived, the upper leading or opening to a gallery supported by two fine spirally-fluted columns. Having lost their woodwork superstructure, they stand alone like Jachim and Boaz.

The lower doorway has on each side dear, fluttery, marble angels, and over it a most curious carving of the burning bush. A few fragments of the panelling remain, apparently

once decorated in gesso with swags and scrolls. It is good to see that this delightful building has been carefully and judiciously *repaired*; not *restored*, happily.

Why should not Burford attract many visitors, and with them the money so longed for? But its old-world forms are its stock-in-trade, and any who make “improvements” should be instructed how to do so in a manner consonant with its character. One or two lately altered houses are very striking examples of “how not to do it.” To see a fine gabled house, with oriel and mullioned windows, replaced by a blank wall with holes in it, too uninviting even for a prison, is a grief beyond words.

Nevertheless, for rural charm, fine air, antiquarian interest, and sketchableness, I say again, “Try Burford,” and you will not regret it.

‘The Adoration of the Magi.’

A Stained Glass Window
by Fra Guglielmo.

AMONGST the many fine examples of stained glass in the Victoria and Albert Museum, one of the most interesting is an Italian Renaissance window by Fra Guglielmo, representing ‘The Adoration of the Magi.’ This window with a companion one—‘The Nativity,’ now in America—was originally executed by order of Cardinal Silvio

Passerini in the early part of the sixteenth century, for the Cathedral of Cortona. It represents the Virgin seated, with the Infant Saviour standing on her knees, and Joseph by her side; in front of the group are the wise men, two kneeling and one standing, who present their gifts in golden chalices. Behind is a wall supporting two pillars, on one of which is the Star of Bethlehem; and the heads of an ox and an ass are seen at the back of the Virgin. Several onlookers, one standing on the wall, are witnessing the scene, and in the distance is an open country with trees. Beneath are the arms of Pope Leo X., twice represented, and the words “Ab o(rie)nte ven(eru)nt.”

Concerning the life of the painter, Fra Guglielmo, scarcely anything had been discovered until recent years. It was only known that he entered, when a young man, the Order of Dominicans at the Monastery at Nevers, and afterwards went to Rome, where he executed some frescoes and stained-glass windows at the Vatican. Subsequently he obtained permission from Pope Julius II. to pass into the Order of Benedictines; and after having executed stained-glass windows at Florence, Cortona, and Arezzo, he died at the Monastery of the Camaldulense in the last-named town, at the age of sixty-two years. Beyond the fact that this



Stained Glass by FRA GUGLIELMO.

THE ADORATION OF THE MAGI.

artist was of French origin, and passed nearly all his life in Italy, very little else was known of his personal history; one was ignorant of his real name and also of the place and date of his birth. For a long while he was called William of Marseilles, and was thought to be a native of that town. He was afterwards called William Marcillat, and was said to have been born at Saint Mihiel-sur-Meuse (not St. Michiel, as has been incorrectly printed in some biographies) in the diocese of Verdun. Later it was learnt, by the discovery of his will, that he was born at La Sciatra in the diocese of Bourges. At a meeting of the *Congrès d'histoire* held in Paris during the Exhibition of 1900, Monsieur Modigliani announced the discovery of further documentary evidence which clearly confirmed the birth-place mentioned in the will. This document, found in the Camaldulensian Monastery at Arezzo, and now preserved in the Ministry of Public Instruction of Italy, is an account-book, entirely in the handwriting of the artist. On the first page of this book, which commences on the 8th of November, 1515, is written the following—"io Guilelmo de Pietro de Marcillat, preste, di natione franzese de la diocesi Bituriciense de uno castello chiamato La Chastre en Berry, prometto scripvere." Thus it is learnt that Fra Guglielmo called himself William of Marcillat, that he was the son of Peter, and that he was born in the village of La Châtre, near Bourges.

By the aid of this account-book, which continues until 1525, Monsieur Modigliani has, to a certain degree, been able to establish some other biographical details of this interesting artist; and especially the chronological order of many of his works. With respect to the year of his death, fixed by some by the date of his will in 1529, and by others

according to the records of his disciple Vasari in 1537, Monsieur Modigliani has proved that William of Marcillat was no longer living on April 3rd, 1535, and at that time his decease must have been recent. If, therefore, he was sixty-two years of age when he died, his birth must have taken place in the year 1473 or thereabouts.

In the *Notes Archéologiques et historiques sur le Bas-Berry* [4^e Série], published in the *Mémoires de la Société des Antiquaires du Centre*, XXVII^e Volume, 1904, Monsieur Émile Chénon states that amongst the archives preserved in the Town Hall at La Châtre is a long parchment document, nearly six feet in length, relating to an interview on February 10th, 1462, between Messire Guy III. de Chauvigny, Seigneur de Châteauroux and Vicomte de Brosse on the one part and the burgesses of La Châtre on the other part. In this charter about eighty of the inhabitants are named, and amongst them Pierre de Marcillac. Monsieur Chénon comes to the conclusion that this must be the father of Fra Guglielmo. It is the sole record of the family which he can find existing in La Châtre, but the name occurs amongst the archives of the little town of Châteaumeillant, a few miles distant.

The finest works of this famous Renaissance glass painter are to be found at Arezzo. In the Cathedral are three windows: 'The Calling of St. Matthew,' 'Christ and the Woman taken in Adultery,' and 'The Resurrection of Lazarus,' whilst in the Church of S. Francesco is a beautiful circular window. In the choir of the Church of Santa Maria del Popolo at Rome are two windows representing the Life of our Lord and the Life of the Virgin, executed by Fra Guglielmo in co-operation with Maestro Claudio, also a Frenchman.

Obituary.

November, 1904, to October, 1905 (inclusive).

AIKMAN, G.	January 8, 1905.	HENNER, J. J.	July 22, 1905.
BOUGHTON, G. H., R.A.	January 19, 1905.	LEHMANN, RUDOLF	October 27, 1905.
BOUGUEREAU, W. A.	August 20, 1905.	LÉVY, HENRI L.	February, 1905.
BROUGH, ROBERT	January 21, 1905.	MARKS, GILBERT	February, 1905.
BROWN, W. FULTON	February, 1905.	MENZEL, ADOLF VON	February 9, 1905.
CARTER, R. C.	July, 1905.	MEUNIER, C.	April 4, 1905.
CORBOLD, E. H.	January 16, 1905.	PRINSEP, VAL. C., R.A.	November 11, 1904.
CORRODI, HERMANN	January, 1905.	RIVERS, LEOPOLD	August 30, 1905.
DALZIEL, EDWARD	March 25, 1905.	SMITH, J. NICOL.	November 13, 1904.
DICKSEE, J. R.	September 20, 1905.	SOLOMON, SIMEON	August 14, 1905.
DUBOIS, PAUL.	May, 1905.	TOMSON, A.	June 14, 1905.
EVANS, S. T. G.	November 1, 1904.	VINTER, J. A.	May 28, 1905.
FARMER, EMILY	May 8, 1905.	WALLER, J. G.	October 20, 1905.
GUILLAUME, EUGÈNE	March 1, 1905.	WATERHOUSE, A., R.A.	August 22, 1905.
HAYES, EDWIN	November 11, 1904.	WORTLEY, A. STUART	October 11, 1905.

Art Handiwork.*

AT a time like the present, when the arts are not rooted in life, but laboriously cultivated apart from the natural order of existence, one has to discern hope for their future without demanding that the signs shall be those of harvest nurtured on the open-breasted earth, in sequence and comradeship of effort and prosperity. In the open times of art the lesser men succeed to or share the responsibilities of masters, and those greater than the ordinary in skill and idea work on material fit to be improved, their genius rising not against, but over, what has been done in their chosen craft. While the common way in which things are made is no opportunity for imagination, but is fast bound to the service of materialism, those who might have added, a little or greatly, to the beauty and worth of the work can only engage in their proper activity strangely and with difficulty. They have to nourish their ideas somewhere outside the common work-place, consorting for their correction and inspiration with remote and

* Continued from page 348.



Portière Curtain.

Designed by H. Dearle.
Made by Morris & Co.



Necklace in Opal and Silver, with a vine motif indicated by bunches of grapes.

Designed by Edward Spencer (p. 348).
Executed by the Artificers' Guild.

ancient art, and then to make some kind of an effort to work out these ideas in modern production. The idea of what should be is in antagonism to what is, and, of necessity, its development is hindered and uncertain.

One has to remember the confused and difficult conditions of modern craftsmanship in some such terms as this if one is to see what is of living promise in work whose best is a late-in-time effort after what was once perfectly done.

Art has suffered rejection from life, and if, ever again, it is to express the assent of life to the purpose of creation, of the energies of the living soul to the inspiration of the quickening spirit, it seems as though it must be partly through the patient practice of traditional forms of beauty, in the eager desire to re-open the channel between production and the ideal. It is no just judgment to say of a modern craft that it was better practised in earlier centuries, and is a superfluous affectation in this. "What a man thinks, that he becomes," is true also of nations. To ponder beauty, to follow eagerly and carefully patterns of beauty once native to life, is surely no useless nor hopeless devotion to the present and future of art—and to that End one of whose names is Beauty.

There are, of course, two ways open to those who determine to make things as beautiful as they can. Either the designer withdraws from the great centres of production and strives to found a life of simple labour in expression of his thought, or he may attempt to control to his idea the machinery of manufacture. In this second direction a venture of considerable interest has lately been made public by the exhibition at Mr. W. B. Paterson's gallery of earthen-



Rose-bowl: blue and green,
waving oak.

Crested Earthenware Pot: blue and
lustre vine rows.

Rose-bowl: green and brown oak trees
and nesting birds.
Designed and painted by W. R. Lethaby.



China Coffee Set: flower sprigs and posy, painted over glaze.



Two-handled Earthenware Pot:
green and blue iris.

Covered Earthenware Jar in Rose and Green
trellis-pattern.

Two-handled Earthenware Jar:
dark blue vine scroll.

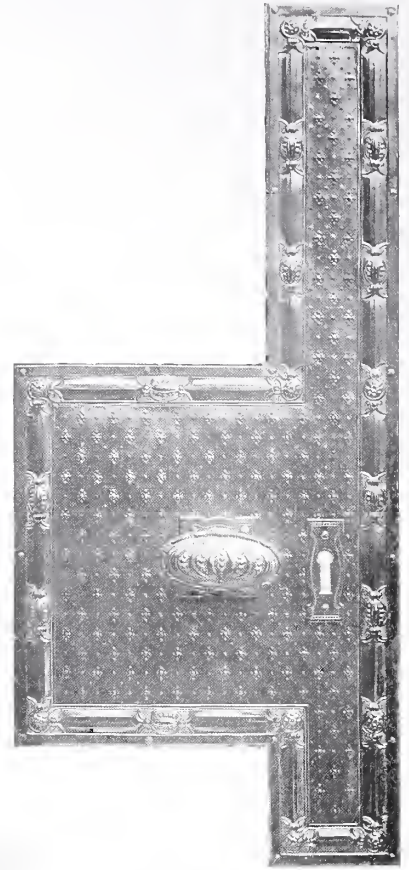
Examples of Earthenware and China.

All but one, designed and painted by Alfred H. Powell.
Made by Josiah Wedgwood and Sons, Ltd.

ware and china designed and painted by Mr. Alfred Powell for the famous firm of Wedgwood. Mr. Powell has experimented with freedom, using the resources of the potters whose skill a fortunate collaboration puts at his service to realise ideas derived from study of widely separated ceramic styles. Porcelain enamelled with small, fresh-coloured posies and sprays: garden-ware of the yellow clay used for "saggers," glazed with strong coarse green: a covered bowl of incised cream-coloured ware, akin to the lovely Tigs of old Staffordshire, with modelled decoration of stags at the base, and butterflies alighting on the pyramidal cover; circular dishes, bowls and jars, where the triumphs of Italian Maiolica or Persian or Rhodian ware determine the decorative purpose, and lustre pots and bowls of varied and striking beauty, are some of the forms the clay has taken in twentieth century Etruria under the will of Mr. Powell.

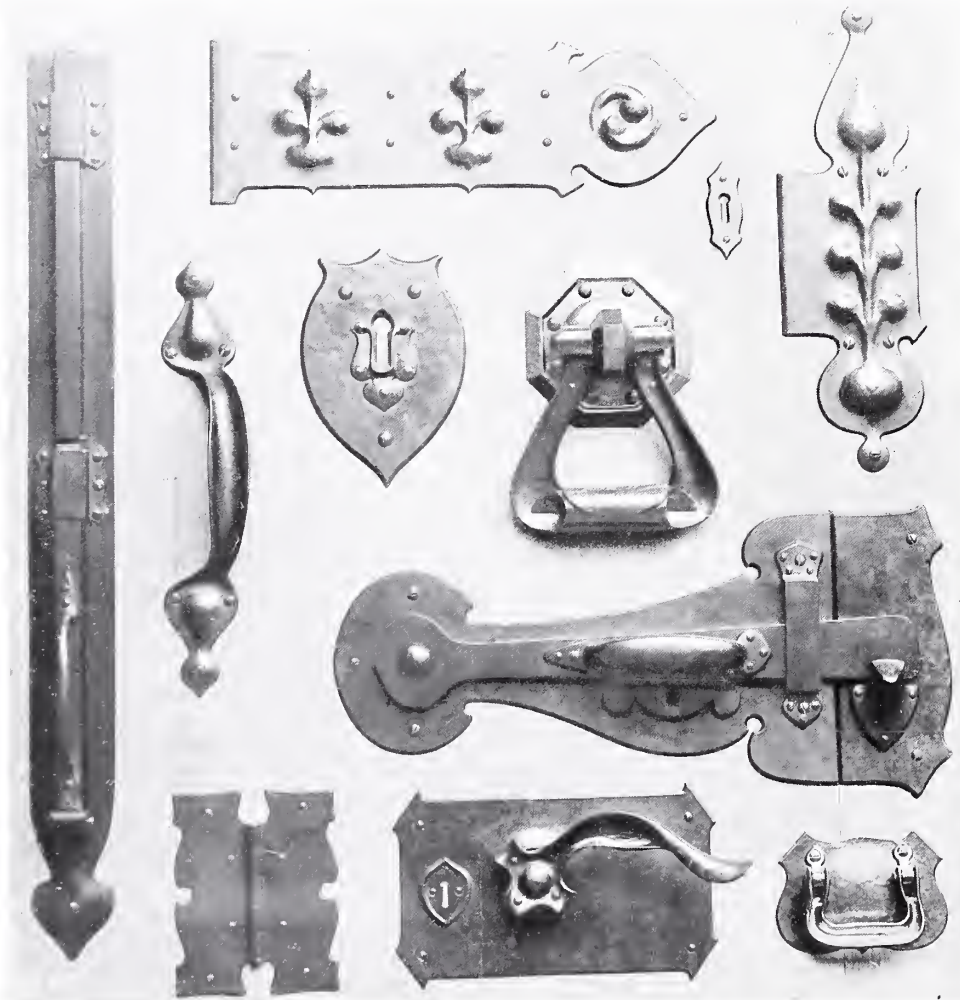
If he had long been in collaboration with Wedgwoods this variety of styles might be disconcerting. Admirable examples of design and facture like the crested pot of blue and lustre illustrated, or genuine discoveries of effects in the material such as the wheel-ribbed surface of the clay, giving variety and interest to the colour-effect of the green and blue hyacinth pot, or the black-blue vine jar, are side by side with pots where what is added to a traditional style perplexes the effect, or with little things not exquisitely

done. But as the result of a short experiment the exhibition promised the more by its variety. The lustre ware is one considerable achievement, fit to be the successor of the lustre once made in Etruria. Some of the smaller pieces of cream-colour and china with borders of light-stemmed wild-flowers or sown with little prim sprigs promise in a daintier kind, and in small jugs and pipkins of a speckled buff earthenware there



Lockplate in Copper.

Designed by R. Ll. B. Rathbone.
Made by Jesson, Birkett & Co.



Set of Door Furniture.

Designed by R. Ll. B. Rathbone.
Made by hand, in copper, by Jesson, Birkett & Co.

is farther evidence of the appreciation of effects in the material which is the basis of ceramic discoveries in all ages. Mr. Powell's progress has already taken him so far on the road to realisation of splendour and interest in big things, and of a fresh simplicity in smaller ones, that one looks for examples of Powell-Wedgwood ware finer than those which are remarkable in the present exhibition, if, as one hopes, this experiment of artist collaborating with manufacturer is to be developed. Evidently there is in Etruria skill and intelligence which ought to be furthering a living art or pottery by fine power over the wheel and the kiln to realise shape and surface, and fix pattern and hue of an artist's invention.

Mr. Howson Taylor's pottery is no new experiment, but the result of several years potting with the unsur-



Covered Jar and Two Vases in "Ruskin" Ware.

By W. Howson Taylor.

passable ideal of old Chinese flambé and soufflé ware as inspiration. These "flashed" and "blown" colour-wonders of the old Chinese potteries, with their colour beneath and through colour, their changes from splendour to contrasting splendour, or to pale tints that merge imperceptibly into the white of the body, have set the western potters aflame to find in solitary experiments, or amid the great materials of the famous factories, some method of equalling their beauty. The Havilands of Limoges and recent potters at Sévres

have, here and there, touched the mark. In England Mr. Howson Taylor is successfully producing, not one perfect example now and again, costly from the rarity of its achievement, but a succession of pots of fine body and surface, well-proportioned, and diverse in splendour, delicacy, and gradation of colour. The famous shades of the Chinese colour-

masters—Sang-de-bœuf, Fleur-de-Pêche, the many tints suggesting birds'-eggs and flower-petals and jewels, magnificent or subtle—are Mr. Taylor's study, and his Ruskin ware is within the reach of the many who delight in colour, but to whom the possession, or even the frequent sight, of the original masterpieces is impossible.

The fineness and range of Mr. Taylor's colours has induced metal-workers to use his enamels in preference to enamelling on the metal, or as a variety. In a measure of collaboration, as well as by the fact that they are fellow-craftsmen of Birmingham, Messrs. Jesson, Birkett are connected with Mr. Howson Taylor, and in some of their metal caskets, on the dials of clocks whose metal cases are the work of the firm, and employed in various forms on light and heat fittings of every kind, the potter's craft



Large Doorknob, Two Escutcheons, and One Letter-Box.

Designed by R. L. B. Rathbone. Made by Jesson, Birkett & Co.



Necklace in Steel and Silver.

Designed by Edward Spencer (p. 348). Made by the Artificers' Guild.

is well joined to the art of the metal-worker. The greater part of their work, however, depends on no ornament but that of the metal, and has no need of colour other than that of the metal, unacquered and handwrought. Mr. R. L. Rathbone's

designs for door furniture, now the property of the firm, are one part of their production, which throughout keeps in sight an ideal of constructive strength, and of the beauty which is the result of fit design and appreciation of the materials.

London Exhibitions.

By Frank Rinder.

DRIVEN from the Dudley, the New English Art Club, after "showing" in Liverpool last spring, arranged its 35th exhibition in the gallery of the Alpine Club, Mill Street. The destruction of the New English's ancient "home of mystery" in Piccadilly, regrettable in many ways, gave Mr. Muirhead Bone an opportunity again to reveal himself as pictorial guardian of London: of London in the throes of birth, as in his memorable 'Building,' but pre-eminently of London in the throes of death. 'Little Egypt,' which he has presented to the Club, shows the façade of its old quarters, with modern workmen wreaking upon it the decrees of "progress" (p. 385). In the great Egypt of unfathomed mysteries the pyramids were raised; here—intentionally made diminutive—we have the twentieth century reverse. In two other drawings Mr. Bone discerns grandeur in what to most is sordid, prosaic. There is a traditional Saying: "He that wonders shall reign . . . Look with wonder at that which is before you." How many of us, in the "dust and heat" of workaday life, paused to look and wonder at the breaking of St. James's Hall? Happily Mr. Bone did, and his drawing of the last arch of its lofty roof, set with majesty against the sky, and of the shadow-haunted interior, the dark pillars, and a ladder—integral parts

of the intellectual as well as of the æsthetic scheme—are noble issues of his study. He holds that we have too long been content with little picturesque bits to represent the vast significance of London; and now he endeavours, with signal success, to express some of the secrets of the great Mother City.

Mr. Will Rothenstein is a second member who sends remarkable work. 'An Exposition of the Law' proves that he is not content with trivial motives, and that with imaginative conviction goes integrity of observation. As to actual paint, the picture is far from flawless, but in the end technique must more closely approximate to inspiration. Mr. Rothenstein suggests—and this is the imaginative heart of the matter—that here and now the Mosaic tradition is potent to shape, to exalt, to illuminate in the dark places of the world. 'The Coming Storm,' left unfinished by Mr. Arthur Tomson when, some months ago, he died at Robertsbridge, was his final effort pictorially to interpret some of the dreams and aspirations of a personality sensitive to the finer side of things. The romantically beautiful landscape seems to symbolise the approaching eclipse of the artist's life. Mr. Wilson Steer has two masterly simplifications in wash of Chepstow Castle; in oils, a delight-giving view of a tower by flowing water, the earth melted with the sunlight, and 'Morning,' a figure-study like an emancipated Albert Moore, shimmering with pleasure at the unaccustomed freedom. Mr. A. E. John's vehemence, his overflowing vitality, carry him for the time being to emphasise exterior at the expense of interior structure. Emotion informs all vigour that is truly of life, and despite his amazing talent he is apt just now to reject that. In some sense, then, his transcript, with all its energy, remains that of the "blind life." The interesting show contains work of note by Mr. William Orpen, Signor Mancini, Mr. A. W. Rich, Mr. D. S. MacColl.

The 23rd exhibition of the Institute of Oil Painters, not restricted to work by members and specially-invited guests, as was the case last year, had a fair proportion of good things. The Scotsmen were strong. Sir George Reid's eminently sure 'Sir J. Wilson Swan' takes account of everything on the practical level, is a sane, more than capable portrait.



(R. B. A.)

Threads of Life.

By F. Cayley Robinson.

Mr. Hornel's 'Lily Pool' is a setting of three flower-like faces amid the rough mosaic of the woodland; Mr. John Lavery's two pictures are as usual full of admirable phrases; there is space in Mr. Leslie Thomson's 'Anglesey Coast'; Mr. Tom Robertson's 'Moonrise on the River' was worthy a place on the line; and in Mr. Millie Dow's 'San Giorgio' there is delicacy of colour. Mr. Charles Sims's two studies of washing-day are excellent variants of his Academy success, and Mr. Walter Donne, one of the new members, Mr. J. S. Hill, Mr. F. W. Carter, Mr. J. Fulleylove, M. Garrido, Mr. George Wetherbee, are of those who added to the interest of the show. Mr. A. D. McCormick is a born anecdotist. He sifts till he discovers what quite justifiably can be told in picture, as is demonstrated, for instance, in 'Raillery.'

The 124th exhibition of the Royal Society of British Artists has a more purposeful look than several of its immediate forerunners. There are securely-seen studies of beached boats, of architecture, of sea, by one of the new members, Mr. A. H. Elphinstone; a clever 'White Wings' by Mr. Spenlove, who soon or late will surely elect to be more personal; landscapes by Mr. A. Carruthers Gould, with air and light in them; an able, if prosaic, study of a mare and foal in a landscape, by Miss Lucy Kemp-Welch; big portraits by Mr. Hal Hurst and Mr. F. Salisbury; and by Mr. W. Kneen, 'John Sergeant,' which is above the Suffolk Street average; escapades in the manner of Manet by Mr. F. D. Fergusson, "impressions" in the tradition of Monet by Messrs. F. F. Foottet and Wynford Dewhurst; and pleasant little landscapes by Mr. G. H. Lenfestey. Besides two persuasive pictures, sensitized products of the Newlyn school they might almost be, dating from 1888, Mr. Cayley Robinson sends 'Threads of Life' (p. 384). It must be conceded that he insists too much on the wistful, the wan—suggests too little the sunlit side of life. Yet the "threads" of his weaving have place in a magic web. The picture, conceived in a mood of seclusion, has beauty of thought as well as of form and of colour. Every detail is symbolical—the passion-flower of the embroidery, the diptych on the wall, the bread and the water on the white-spread table, the procession of toy animals from the ark—yet the sacramental thought does not obtrude, the meditative quality of beauty is not sacrificed. Despite, and not by virtue of, his mannerisms Mr. Robinson has again painted a notable picture.

In many respects the most important exhibition opened in October was that of oil-paintings, by deceased masters, at the Carfax Gallery. Here, for instance, were Whistler's 'Connie Gilchrist,' painted as she used to skip before the Gaiety curtain years ago, which, dating from 1879, has not been seen since the eighties, a splendid essay by Goya, two fascinating Dutch babies attributed to Cornelis de Vos, a 'Santa Conversazione' of sunburnt colour by Bonifazio, 'Christ healing the Blind Man' by Blake, a vision of ivory and gold, potent and lovely, examples worthy of study by James Ward, Richard Wilson, Horemans, Heemskerck. As always, Messrs. Shepherd rescued from obscurity attractive pictures by some genuinely interesting early British artists: for instance, an almost Hogarthian Gainsborough, showing the legitimate foundation on which he built his airy fabrics, and good examples by G. F. Joseph, J. S. Copley, J. Zoffany, F. W. Hurlstone. At Messrs. Tooth's winter show there are a recent Dagnan-Bouveret, with a



(New English Art Club.)

Little Egypt.

By Muirhead Bone.

delicate flash of gold, a noble Israels, 'The Day before the Departure,' Leighton's bonny 'Mother and Child,' and a silvery pastoral by Cecil Lawson—this to say nothing of works by prominent Academicians. Next door, at Messrs. McLean's, the attractions included works by Troyon, Corot, Schreyer, Munkacsy. Of many minor exhibitions there may be named only the inaugural show of the new Society of 25 English Painters, at Dowdeswell's, to which Mr. Oliver Hall, Mr. D. Y. Cameron—there are fine parts in his 'Old Brussels'—Mr. J. L. Henry, Mr. H. M. Livens, Mr. J. Charles contributed characteristic works, and the memorable little gathering of etchings by Rembrandt, Canale, and Anders Zorn at the Gutekunst Gallery.

Passing Events.

A WIDELY known and respected veteran disappears in the person of Mr. Rudolf Lehmann, born near Hamburg in 1819, who died at Bushey on October 27. His talent was brought to the notice of the home public as long ago as May, 1848, when was published in *THE ART JOURNAL* an engraving by Metzmacher, after his 'Grape Gatherer of Capri.' He was then "a young German artist of considerable power and great promise." The work was in the Salon of 1843, a couple of years after he first exhibited there, and received a gold medal. Rudolf—a brother of Charles Ernest Henri Lehmann, a naturalized citizen of France, who died in 1882—counted among his friends Thorwaldsen,

Ary Scheffer, Delaroche, Ingres; and among his sitters in this country were Dickens, Tennyson, Browning, Watts—Millais, and the King (then Prince of Wales), he purchasing the 'Roman Serenade.' There has been much controversy as to whether or not the portrait discovered by Mr. Lehmann, on the staircase of the Bargello, is a contemporary presentment of Dante.

WE note with regret the death of several art collectors. Mr. John Edward Taylor, of the *Manchester Guardian*, owned fine Turner drawings, some of which had belonged to Ruskin. Of 'Llanthony Abbey' Ruskin wrote: "It is perhaps the most marvellous piece of execution and of grey colour existing, except perhaps the drawing 'Land's End.'" Maybe this estimate induced Mr. Taylor to add the 'Land's End' to his assemblage when it passed through the Craven sale, 1895, at 830 gns. Mr. George Lillie Craik, who died on October 25th, was for some time a director of the Fine Art Society. He was an old friend of Mr. Holman-Hunt, and among other things by him possessed the 'Wandering Sheep,' which was at the 1852 Academy with 'Claudio and Isabella.'

APROPOS, there has as yet been no organised movement to procure for the nation Mr. Holman-Hunt's 'Lady of Shallott,' the cost of which would be about £1,200 more than was paid by Mr. Gambart in 1860 for 'The Finding of the Saviour in the Temple,' now in the Birmingham Art Gallery.

MR. GODFREY WEDGWOOD, who died last month, was the great-grandson of the famous Josiah, than whom no modern potter more successfully welded the prose and the poetry of ceramic art. The two dinner services which the master-potter finished in 1774, for the Empress Catherine of Russia, cost £2,000 to decorate. Royal folk are chary of paying such sums for contemporary work to-day.

THE Society of Portrait Painters lost its President in the person of Mr. A. Stuart Wortley. He used to say that any of the several distinguished artists who visited his studio could tell him what was wrong with a picture, "but Millais was the only one who could in five minutes (for he was always in a whirlwind hurry) show me how to put it right."

FORTUNATELY the rather serious fire which broke out at Bridgewater House last month was very soon quelled. The Bridgewater gallery is one of the most justly famous in this country.

AS President of the Society of Women Artists, Mrs. Marrable may be held to speak with some authority. At the Venice Art Congress she urged that the imperfect culture of women, and hence, presumably, their relative failure in the arts, was due in part to lack of opportunity to travel. She urged cheaper railway rates for artists, who are the best sort of advertisement of the beauties of the countries they visit. However, the advertisement is so indirect as not till now to have been recognised by railway magnates.

SIR WILLIAM RAMSAY has wisely been emphasising, as an essential desideratum in artists' colours, the quality of durability. Whistler is one of many who paid little heed to such matters, and hence some of his legacies are disappearing.

NOT long ago a talented English artist proclaimed that the Van Eycks were the only painters who had succeeded in really finishing a picture, in carrying detail to its utmost limit while preserving the largeness of design, the vigour of the whole. The 'St. Barbara' of the Antwerp Museum, signed "Johes de Eyck me fecit, 1437," is unfinished, having only a wash of blue over the sky. As a rendering of architecture—and self-designed architecture, be it remembered, for the wonderful tower in process of construction is no "portrait"—it is not easy to equal in the art of that or any time. In addition, it is perhaps the truest representation extant of the way in which building operations were conducted in the 15th century. The work, engraved by Van Noorde in 1769, was sold in 1800 for 35 florins 10 sols., and in 1828 became M. van Ertborn's, so many of whose treasures are at Antwerp. Burger was enchanted with the exquisite architectural detail, the grandeur and solemnity of St. Barbara's robe. How much is revealed by simple folds of drapery.

THESE are the days of *ententes*. For the first time there will be exhibited in Paris, at the next Salon, a portrait of the Kaiser. In England he has been with us,



Christ healing the Paralytic (p. 387).

(By permission of Messrs. Doig & Co.).

By Murillo.



“THE FURY OF THE WER-WOLF”

(From “The Red Romance Book,” edited by Andrew Lang (Longmans).)

By H. J. Ford.

pictorially, more than once—as recently as this year, when Mr. A. S. Cope was his sponsor at the R.A.

SPEAKING of the Salon, Ingres and Manet, a classic and a revolutionary, are the gods of the Autumn Salon. The Manet room is ingeniously hung under the direction of M. Théodore Duret, one of Whistler’s sitters and early champions.

THE Director of the Carnegie Institute, Pittsburg, in announcing the composition of the International Jury of Award for this year, alluded to Mr. Alfred East and M. Charles Cottet as “two of the foremost painters of Europe.” Mr. East’s ‘In the Cotswolds,’ seen in the Academy in 1901, has just been bought by the King of Italy, who, a couple of years ago, conferred upon the artist the Order of the Crown of Italy. He can speak as well as paint, as, among others, his fellow-members of the Omar Khayyam Club know.

WILL Mr. Charles Dana Gibson, the consummate black-and-white draughtsman and recorder of the humanities, make his mark as a painter? It is said to have been his intention from the beginning to turn to colour, without which there must be realms of silence. If the creator of ‘Mr. Pip’ and of certain unforgettable “girls” is comparably able in paint he will be a force to reckon with.

APPPLICATIONS for space have been so numerous that the “International” Society will divide their next exhibition. Sculpture and oil-painting will be shown in January and February; and, till the end of March, sculpture, water-colours, pastels, drawings, prints and decorative work. Undoubtedly this half-time arrangement will help to make the New Gallery a continual source of interest during the early part of the year.

Recent Publications.

Christ healing the Paralytic, by Murillo (p. 386) has been well reproduced in photogravure, size 21 × 15 inches (Doig & Co., £2 2s., £1 1s., and 10s. 6d.). The picture was found in Devonshire, and traced as a work by the master. The plate will be welcomed by many who admired the picture.

New editions have been published of **Point and Pillow Lace**, by Mary Sharp (Murray, 5s.); and **A Descriptive Handbook of Architecture**, by Martin A. Buckmaster (Routledge, 3s. 6d.).

The latest additions to Messrs. Newnes’ “Art Library” (3s. 6d.) are **Puvis de Chavannes**, by Arsène Alexandre, and **Rossetti**, by Ernest Radford.



The Princess.

(From ‘Poems’ by Tennyson (Bell).)

By Eleanor F. Brickdale.



"All-Aloney out of the Wood;
Out of the Wood alone!"

(From "A Year of
Songs" (John Lane).)

By W. Graham Robertson.

In the "Modern Master Draughtsmen" series (Newnes, 7s. 6d.) there are included **D. G. Rossetti**, by **T. Martin Wood**; and **J. M. Swan, R.A.**, by **A. L. Baldry**. Both volumes contain excellent reproductions of drawings. Most of the Rossetti ones are familiar, but Mr. Swan's studies are more rare, and the selection makes a good index to the artist's genius.

No set of Christmas books is complete without the fairy tales edited by **Andrew Lang**: this year the title is **The Red Romance Book** (Longmans Green, 6s.). There are numerous illustrations, eight in colours, by **H. J. Ford**, and the high standard of the series is well maintained.

The new volume in the Endymion Series is **Tennyson**, illustrated by **Eleanor F. Brickdale** (Bell, 7s. 6d.). Miss Brickdale shows her accustomed rich imagination in design, and the decorative border to each important page reproduction is not the least interesting feature of the complete scheme. It is well that the opportunity was given to an artist of such rare invention.

A Gay Dog, pictured by **Cecil Aldin** (Heinemann, 5s.), is one of the best humorous books by this artist. The coloured plates in idea and reproduction are remarkably effective, and this comic "story of a foolish year" will be a source of permanent enjoyment to people with "doggy" interests.

Clever natural history photographs illustrate **The Lay of the Wee Brown Wren**, a tale for the little ones, by **H. W. Sheppard-Walwyn** (Longmans Green, 2s. 6d.). The words are spaced out for clearness, and the effect of the page is curiously attractive.

The Cotter's Saturday Night, by **Robert Burns**, with illustrations by **A. S. Boyd** (Chatto & Windus, 6s.), shows the artist well in sympathy with the imagination of the poet. The character of Mr. Boyd's work is so well known that this recent inspiration is sure of wide appreciation.

A Year of Songs, written and illustrated by **W. Graham Robertson** (John Lane, 3s. 6d.), a book "for a baby in a garden," is more simple in style than the others by the same artist. But the charm of the work is irresistible. The beauty of each original drawing is well represented by the black-and-white reproduction, as is shown on this page.

In the new edition of **English Hours**, by **Henry James** (Heinemann, 10s.), there are reproductions of ninety-two drawings by **Joseph Pennell**. The essays have appeared in periodicals, the earliest more than thirty years ago, and Mr. James has nowhere scrupled to re-write a sentence or a passage. The illustrations are new, and Mr. Pennell's art is in complete accord with the scenes to be noted in London, Chester, Oxford, and other cities. We are given chapters on An English Easter, London at Midsummer, and impressions of visits to many resorts in England. Memories of places are agreeably revived, and the author and artist have constructed an entertaining book of rare fragments.

St. Paul's from Fleet Street is the subject of the original etching by **W. Monk, R.E.**, which forms the headpiece to the London Almanack, 1906 (Elkin Mathews). At the price of 2s. 6d. net this annual publication deserves its success. Each year's plate commends itself to those who appreciate a work of art combined with the calendar of everyday use. In the 1906 almanack the view of St. Paul's from Fleet Street is well rendered, and the work should find a special circulation in the City.

Rip van Winkle, by **Washington Irving**, illustrated by **Arthur Rackham** (Heinemann, 15s.), is one of the conspicuous successes of the year. The artist is in his element with the quaint adventures in the Kaatskill Mountains, and his extraordinary fancy is preserved throughout the volume. No more acceptable gift-book could be suggested.



The Duke of York's Steps.

(From "English Hours," by
Henry James (Heinemann).)

By Joseph Pennell.

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